



THIRTY-THIRD ANNUAL

CARMEL BACH FESTIVAL

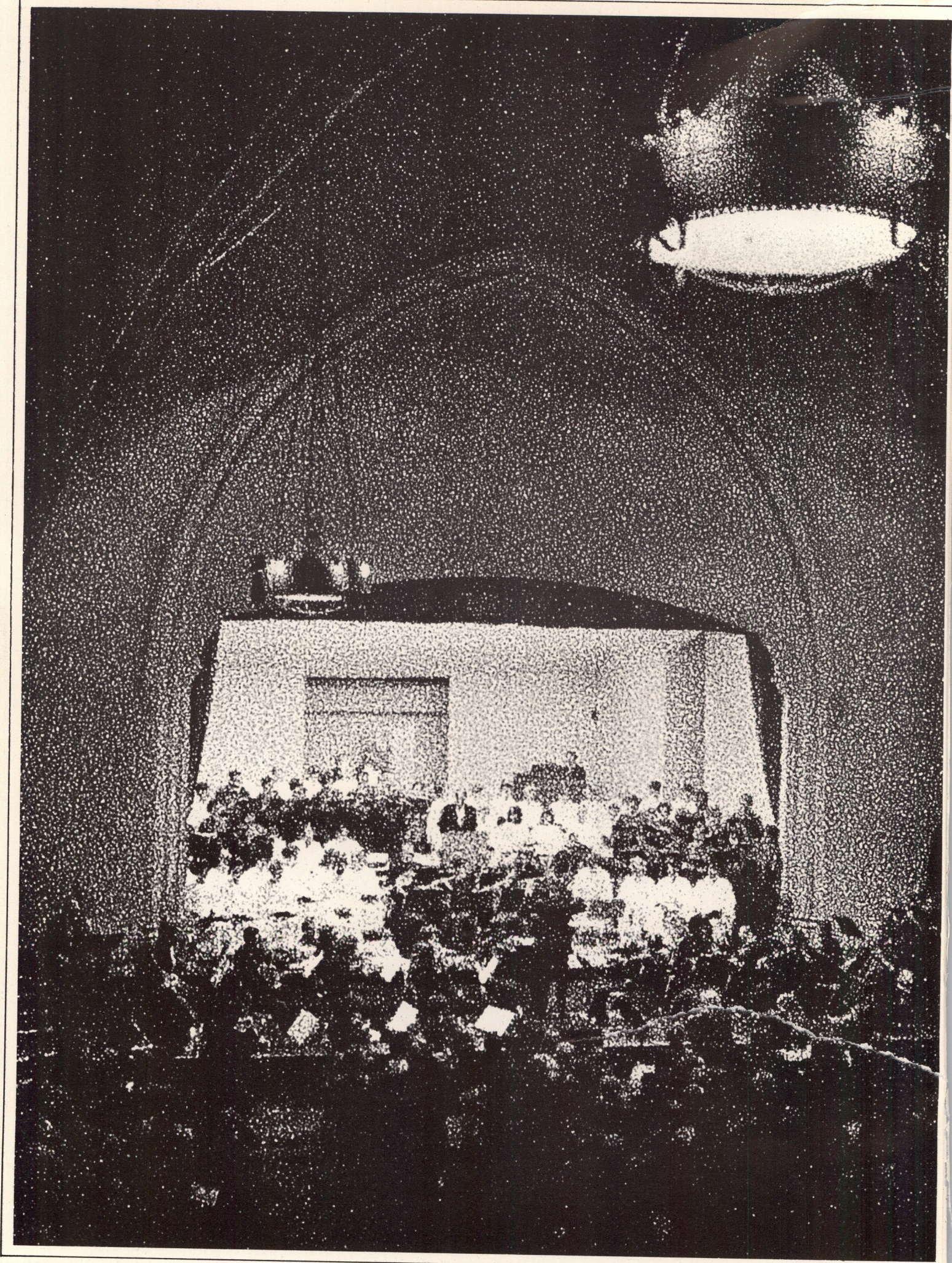
July 17-26, 1970



THIRTY-THIRD ANNUAL

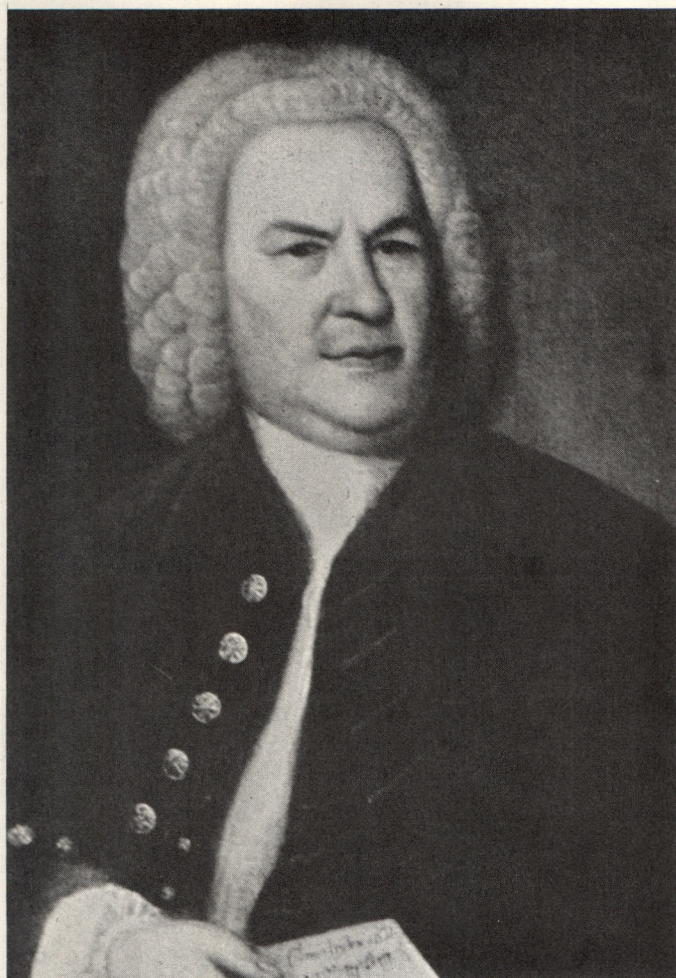
CARMEL BACH FESTIVAL

July 17-26, 1970



INDEX

1



Johann Sebastian Bach

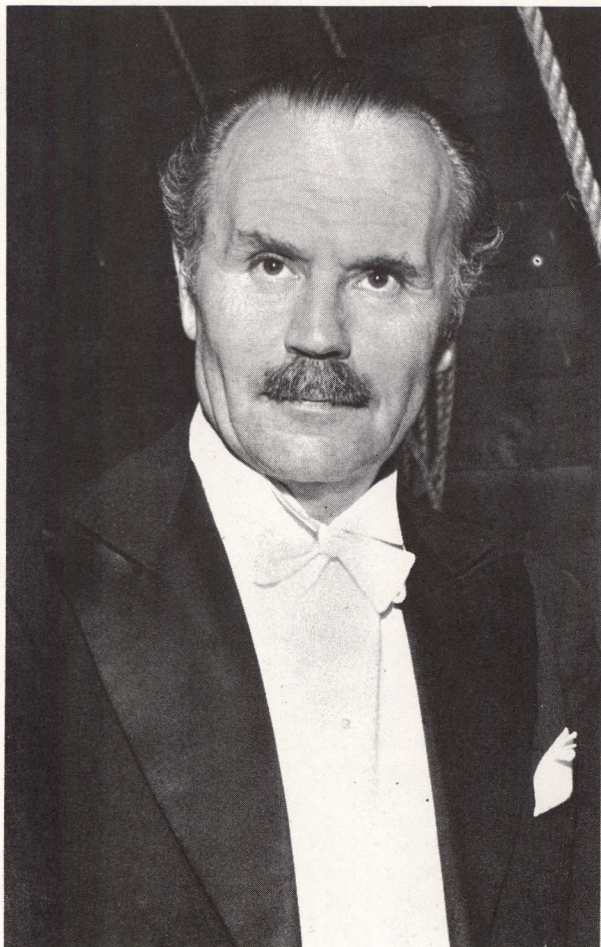
Carmel Bach Festival
founded in 1935 by Dene Denny
and Hazel Watrous

Sandor Salgo *Conductor and music director*

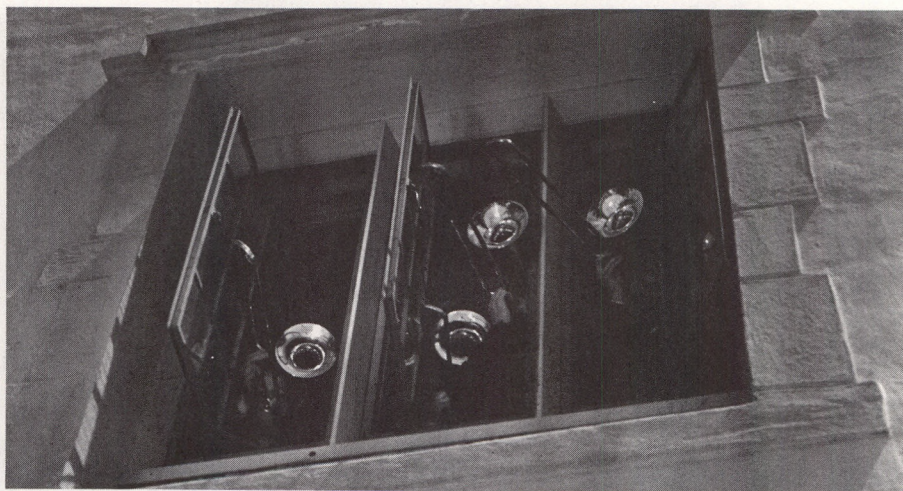
HOW IT ALL BEGAN	page 3
SANDOR SALGO	Page 5
Conductor and Music Director	
FESTIVAL OFFICERS	page 6
FESTIVAL PERSONNEL	page 7
FESTIVAL STAFF	page 9
PROGRAM SPONSORS COMMITTEE	page 11
FEATURED ARTISTS	page 13
SANDOR SALGO STORY	page 19
THE PROGRAM	
Friday, July 17	page 21
Saturday, July 18	page 22
Sunday, July 19	page 24
Monday, July 20	page 25
Tuesday, July 21	page 26
Wednesday, July 22	page 28
Thursday, July 23	page 30
Friday, July 24	page 32
Saturday, July 25	page 32
Sunday, July 26	page 33
FRIENDS OF THE CARMEL BACH FESTIVAL	page 34
SEASON TICKET SUBSCRIBERS	page 35
GENERAL INFORMATION	page 36
ADVERTISERS	page 39



Founders of the Carmel Bach Festival, Dene Denny, left and Hazel Watrous.



Gastone Usigli, conductor of the festival from 1938 until his death in 1956.



Tower Music in the early years of the Carmel Bach Festival



Ernst Bacon, conductor of the first Carmel Bach Festival in 1935



Michel Penha, first director, in 1932, of what was to become the Carmel Bach Festival.

HOW IT ALL BEGAN

3

THE FESTIVAL STORY Joy E. Belden

The stars over Carmel must have been singing those summer nights of 1932 — so many good things came together in one place at one time.

Dene Denny, of the Denny-Watrous Concert Management, arranged with Susie Pipes, organizer of the Neah-Kah-Nie Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how it grew!

One performance was to present three concerti: Bach, Boccherini and Mozart. To support the Quartet in this undertaking an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores Street. It was decided to open weekly rehearsals to season subscribers. The response was overwhelming. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that each audience contained a nucleus of "participating" listeners — listeners who were familiar with each work performed, who could follow inner voices, recognize clean phrasing, appreciate nuances. Their applause was intelligent, enthusiastic, warm. A rare rapport grew up between musicians and audiences, which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group of amateur musicians into the fifty piece Monterey Peninsula Orchestra, which was augmented (thanks to cordial relations with the Musicians' Union) by a few professionals from the San Francisco Symphony. A fifty voice chorale under the direction of Miss Denny herself was formed also, and made possible the presentation of many of the larger works.

Last but not least of the star-blessed influences under which the Festival was born was the town of Carmel itself. Many of its residents were refugees from Progress and Commerce, and they tended to be as ruggedly individual as the surrounding terrain. Naturally enough, the town which grew up around them was highly individual too. Cool summers attracted visitors. Then, as now, there was no more

delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowls the shops that line Carmel's hilly streets in infinite variety, and to enjoy its atmospheric restaurants.

Miss Denny, and Miss Watrous had played an increasing part in the cultural life of the city since the 1920s, when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous, whose first love was drama, founded the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photographs, and many other art forms found hospitality within the Gallery.

In 1935 these many musical resources were brought together under the aegis of the Denny-Watrous management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A fanfare of trumpets (a tradition borrowed from the German towns of Bach's day) opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and trumpets sounding from the tower of Sunset Auditorium have heralded each Festival since. That season's final concert was guest-conducted by Gastone Usigli in the basilica of the Carmel Mission, built in 1771, only twenty years after Bach's death. A new place and a new life had been found for Bach's music.

From that time on the milestones came fast:

1936—Ralph Linsley, pianist of the Penha Piano Quartet and former Yale University faculty member, joined the Festival and became its pianist, harpsichordist, and continuo player. He has since worn many titles: Official pianist, librarian, Board member, Southern California representative, and now General Coordinator.

1938—Gastone Usigli assumed the conductorship of the Festival, a post he held with distinction for fifteen years. Under his leadership most of the great works of Bach — the B Minor Mass, the Magnificat, the six Brandenburg concerti, the Passions According to St. Matthew and St. John — received brilliant performances. Such well known artists as Roland Hayes and Ruth Slenczynski were among the soloists. Also, at the suggestion of Alfred Franken-

stein, San Francisco critic, it was decided to include the work of other Baroque composers in Festival programs.

1942—An hiatus began that was to last for three years during World War II.

1956—Following the death of Usigli, Sandor Salgo became the Festival's conductor and Music Director.

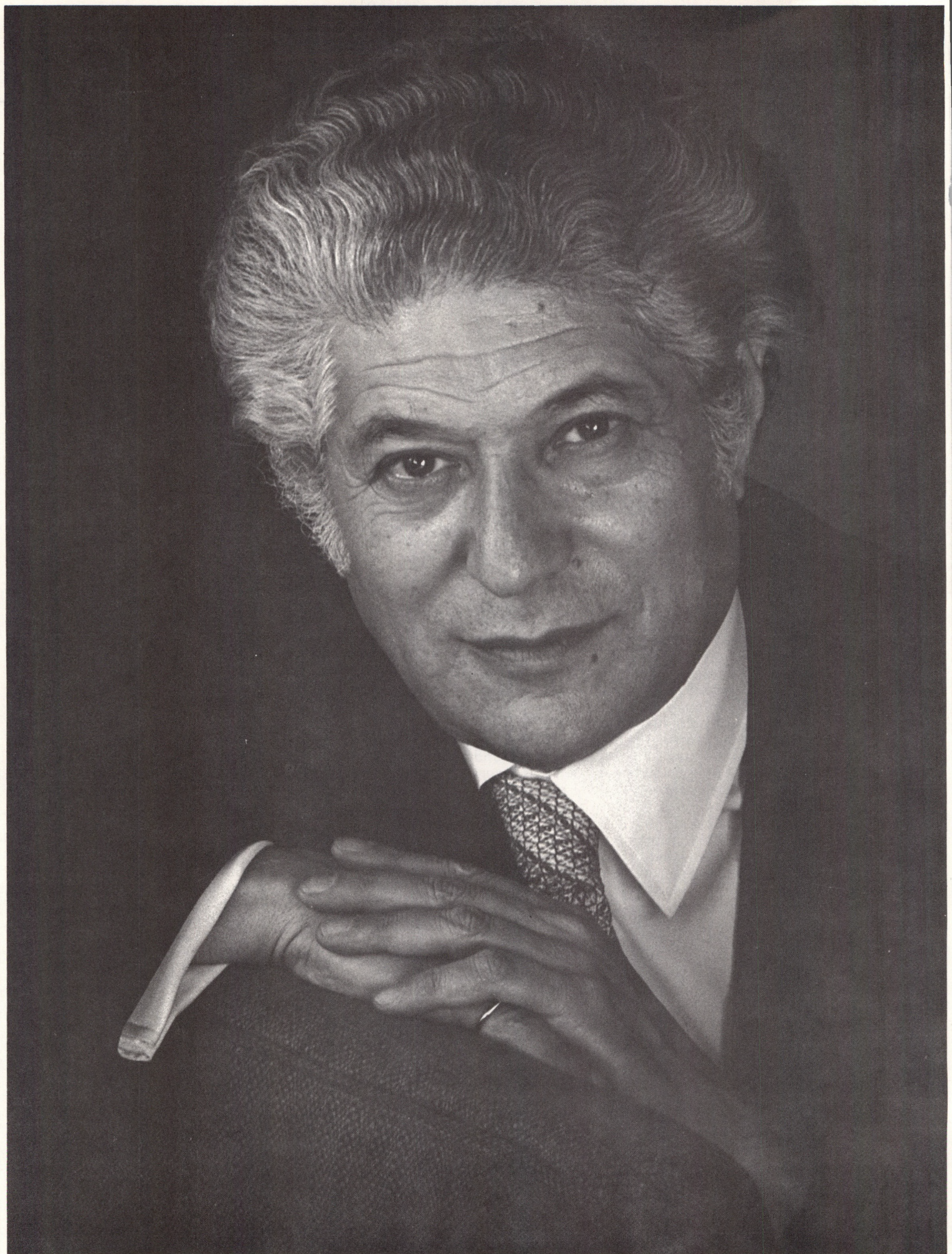
Under his directorship the great B Minor Mass and the two Passions were presented complete for the first time. Original language and original instrumentation were introduced. His imaginative programming has included among other things, the inauguration of a series of Handel oratorios, a staging of Monteverdi's "Orfeo" and an extensively broadened repertoire, maintaining J. S. Bach as the focal point.

1959—The Festival became a corporation the better to insure continuation of its purpose after the death of its founders.

1961—The Festival was extended to ten days.

Sandor Salgo, now opening his fifteenth year with the Festival, was born in Hungary and received the usual thoroughgoing European musician education, which he extended by study under George Szell and Fritz Busch (conducting), Carl Flesch and Jenő Hubay (violin), and Leo Weiner (chamber music). He was for some time a member of the staff at the Budapest Opera House, and has served as guest conductor of many European orchestras, including the London Philharmonic. He is presently Music Director of the Stanford Opera Theater and Symphony Orchestra, the Marin Symphony Orchestra, and the "Music at the Vineyards" series at Saratoga, California.

But Maestro Salgo's true genius lies in his own temperament; education and experience are only his tools. His respect for great music and its composers insures authentic interpretation; his creative innovative sense leads him into the constant search for overlooked material or new scholarship on old works. He is alert to the use of early instruments to restore an original timbre, or to a dramatic staging or grouping to add eye to ear. In his conducting there is the indefinable quality of interest: melodies sing, brass passages stir the blood, drums sustain. Who can say what it is, except to say that it is the man himself, his own involvement in life, his ability to reveal the highest potential in each performer.



Photograph by ANSEL ADAMS

CONDUCTOR & MUSIC DIRECTOR

5

Sandor Salgo

Sandor Salgo, symphony and opera conductor, teacher and, since 1956, Music Director and Conductor of the Carmel Bach Festival, is a man of impeccable musical taste. His abilities are not restricted by any period or style of musical composition. As one critic has noted he is "a man for all musical seasons, equally at home in the baroque, romantic and contemporary eras."



In addition, warmth, humanity and drama suffuse his interpretations. This 33rd Festival with its challenging diversity will serve as tangible evidence of his comprehensive sensitivity and understanding.

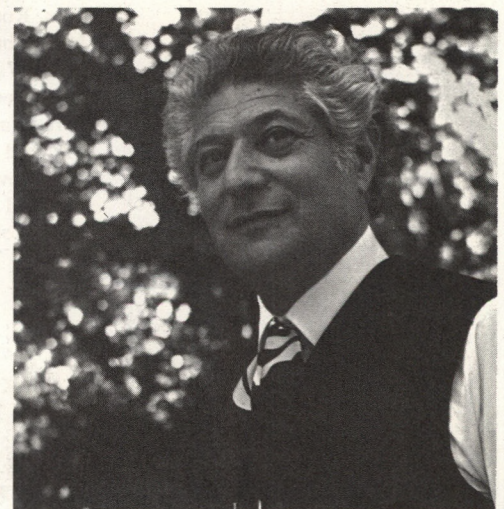


A native of Hungary, Sandor Salgo received his musical training in Budapest, Berlin and New York under such celebrated performer-teachers as George Szell and Fritz Busch (conducting), Carl Flesch and Jeno Hubay (violin), and Leo Weiner (chamber music). After winning a coveted appointment to the staff of the Budapest Opera House, he remained to learn and conduct the masterpieces of the operatic repertoire.

Following engagements elsewhere in Europe, Salgo came to the United States and settled in California, which remains his home base, though his reputation for musical genius is making him an increasingly international traveler and performer.

He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony Orchestra, San Francisco Spring Opera, the Vancouver Festival, and he was guest conductor of the Royal Philharmonic in London.

Maestro Salgo is Professor of Music at Stanford University, Music Director of the Stanford Opera Theater and Stanford Symphony Orchestra, the Marin Symphony Orchestra and "Music at the Vineyards" series at Saratoga, California.



During the past season he presented Poulenc's "The Dialogues of the Carmelites" at Stanford and the Verdi Requiem in San Jose. With the Marin Symphony he performed Irino's Sinfonietta and the premiere of Andrew Imbrie's Chamber Symphony.

FESTIVAL OFFICERS

6

OFFICERS

HUGH HANNON	President
C.R. RAYMOND KENDALL	1st Vice President
MRS. WALTER ALFRED de MARTINI	2nd Vice President
FRANCIS LLOYD	3rd Vice President
MRS. ARTHUR L. DAHL	Secretary
ROBERT ARENZ	Treasurer
MRS. ELIZABETH N. COPE	Executive Secretary

BOARD OF DIRECTORS

Miss Anne Barrows
Miss Joy E. Belden
Edward G. Bernstein
Howard S. Bucquet
Mrs. Calvin Collins
Arthur L. Dahl
Mrs. Lewis L. Fenton

Mrs. John J. Green
Mrs. Monte Harrington
Mrs. R. Stafford Hughes
Mrs. Walter Lehmann
Dr. Arnold Manor
Mrs. Seeley Mudd
The Rev. H. M. M. Nicholas
Fritz T. Wurzmann

**HONORARY
LIFE MEMBERS**
Mrs. A. M. Allan
Mrs. Jay Chappell
Ted Durein
Peter Ferrante
Dr. Mast Wolfson

FESTIVAL COMMITTEE

Mr. and Mrs. Ansel Adams
Mr. and Mrs. Michael Antoncich III
Mrs. Robert Arenz
Mrs. William Ballard
Mrs. Craig Bowen
Mrs. Howard Bowman
Prof. and Mrs. John Brock
Mrs. Howard Bucquet
Mrs. Ruth Buol
Mrs. Alfred Castle
Capt. and Mrs. Church Chappell
Mrs. Jay Chappell
Mr. Brooks Clement
Mrs. Harry S. Davega
Dr. and Mrs. D. Kirk Davidson
Mr. and Mrs. Richard F. de Graca
Mr. Al Eisner
Mrs. Rod Dewar
Mrs. Charles A. Dowdell
Mrs. William B. Doyle
Mrs. Ted Durein
Mrs. Harwell Dyer
Mr. and Mrs. Kenneth Ehrman
The Rev. and Mrs. Peter Farmer
Mr. and Mrs. Peter J. Ferrante
Mrs. Robert Ford

Mr. John Gilbert
Mr. and Mrs. Owsley Hammond
Mrs. Hugh Hannon
The Rev. and Mrs. David C. Hill
Mrs. Rody B. Holt
Mr. and Mrs. Leonard Klene
Mrs. Francis P. Lloyd
Mrs. Richard Lofton
Dr. and Mrs. Harry Lusignan
Miss Angie Machado
Mrs. Arnold Manor
Mrs. Marie Hoen Morse
Mr. Emile Norman
Mrs. Frank Ringland
Mrs. Harvey Russell
Mrs. George Sackman
Mr. Fred Schaad
Mrs. Philip Schneeberger
Mr. Charles Thomas
Mrs. Charles Trumbly
Mrs. Georgia Von Richter
Dr. and Mrs. John Von Saltza
Mr. and Mrs. Eben Whittlesey
Mrs. Mast Wolfson
Mrs. Fritz T. Wurzmann
Mrs. Joseph Wythe

STAFF

RALPH LINSLEY	General Coordinator
KENNETH AHRENS	Assistant Choral Director and Librarian
PRISCILLA SALGO	Director of Festival Chorale
ELEANOR AVILA	Chorus Rehearsal Accompanist
MRS. MARTEL STOVER	Office Secretary
MICHAEL BECKER	Stage Manager
FRED TERMAN	Assistant Stage Manager
FREDERICK SCHAAID	Stage Manager for Recitals
GARY SAGE	Piano and Harpsichord Maintenance
ROGER W. FREMIER	Official Photographer
MRS. BARBARA MORGAN	Advertising
CRAIG BOWEN	Art Director

FESTIVAL PERSONNEL

7

CONDUCTOR

SANDOR SALGO

ORCHESTRA

VIOLIN I

Rosemary Waller,
Concertmaster
Bruce Freifeld,
Asst. Concertmaster
Wesley Cease
Marilyn Robinson Sevilla
Lawrence Short
Kathleen Ash Barraclough
Marilyn Garner
Virginia Tilton

VIOLIN II

Ruggiero Pelosi, Principal
Donna Lee Salarpi
Mark Volkert
Monica Witte
John Konigsmark
Janice Konigsmark

VIOLA

Thomas Hall, Principal
Fidel Sevilla
Joel Lish
Bernard McWilliams
Carol Umbreit
Richard D. Colburn
Elizabeth Birnbaum

CELLO

Sally Kell, Principal
Jascha Silberstein
Mary Louise Zeyen
Shirley Douty

CONTRABASS

Richard T. Andrews, Principal
Nancy Griffin

FLUTE

Donald Peck, Principal
Francea Lundstrom

OBOE

Raymond Dusté, Principal
Jean Stevens
Eleanor Biondi

CLARINET

Donald O'Brien, Principal
James Duke

BASSOON

Morgan Griffin, Principal
Susan Willoughby

HORN

Max Mazenko, Principal
Robert Dickow

TRUMPET

Edward Haug, Principal
Ralph LaCanna
Charles Bubb, Jr.

TROMBONE

Jack R. Bayes, Principal
William Erlendson
Jerome Jansen
Ron Bertuccelli

PERCUSSION

Jerome Neff

HARP

Beverly Bellows

ORGAN

Kenneth Ahrens

HARPSICHORD

Ralph Linsley

Continuo parts are played by:
Kenneth Ahrens, Organ; Ralph
Linsley, Harpsichord; Sally Kell,
Cello; Richard T. Andrews, Con-
trabass; Susan Willoughby, Bas-
soon.

CHORUS

SOPRANO

Ruth Click
Marilyn Connett
Shirley Dunn
Joan Elstob
Margaret Farlinger
Motoko Grabowski
Joy Hopkins
Carole Klein
Eileen Morton
Liz O'Neill
Gertrude Snyder
Colleen Stohlton
Arleene Torri
Helen Vandersluis
Susan Venturelli
Brigitta Wray

ALTO

Glenna DeWeese
Dorothy Heer
Anne Heider
Jane Helliwell
Nancy Jones
Zsuzsa Susan Kalman
Lisa Ledin
Elizabeth McWilliams
Anna Pundt
Aileen Rather
Helen Rumrill
Carol Starks
Lisa Torri
Jean Widaman
Ruth Williams

TENOR

Milton Bulian
Ken Lister
Merle Moore
Timothy White

BASS

Robert P. Armstead
Raymond Coffey
Charles Cole
Richard Cooper
Bruce Grimes
Fred Hoff
David Klein
Gerhard Rauch
Les Rhinehart
George Sackman
Stephen Snyder

CHORALE

also members of the
FESTIVAL CHORUS

SOPRANO

Katharine Schlinger
Claudia Cummings
Catherine Huntsinger
Caterina Micieli
Nelda Nelson
Mary-Esther Nicola
Margot Power
Lois Utterback
Joan Zajac

ALTO

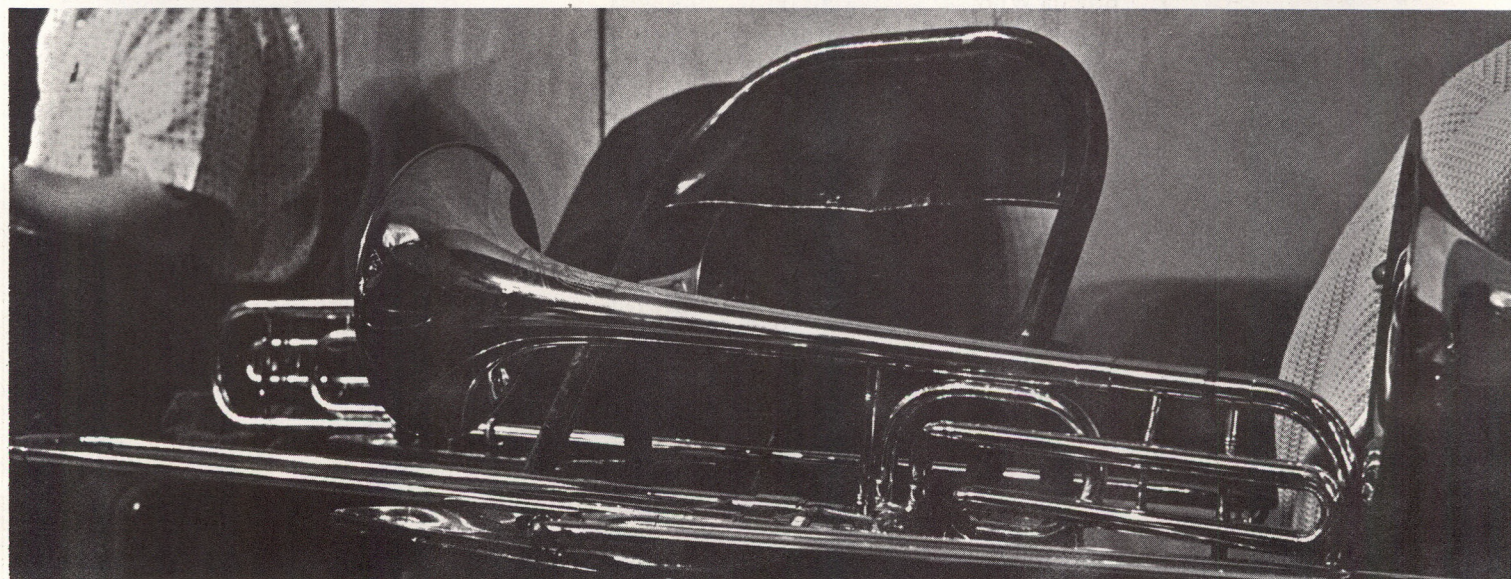
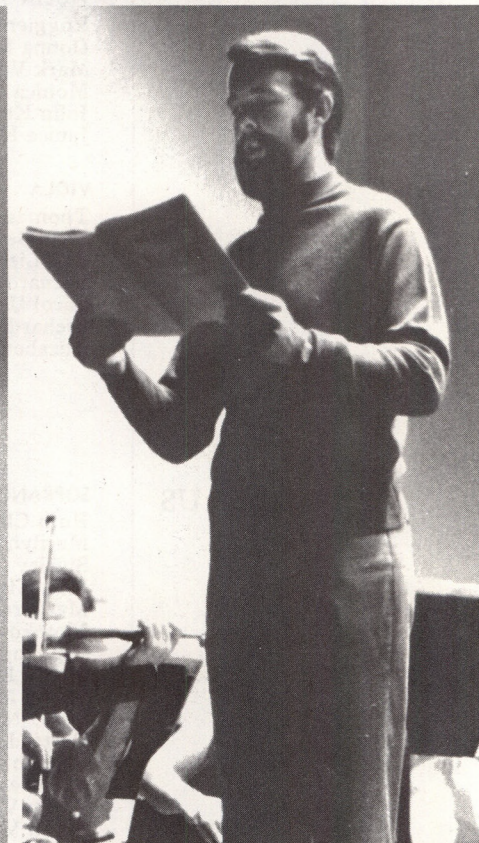
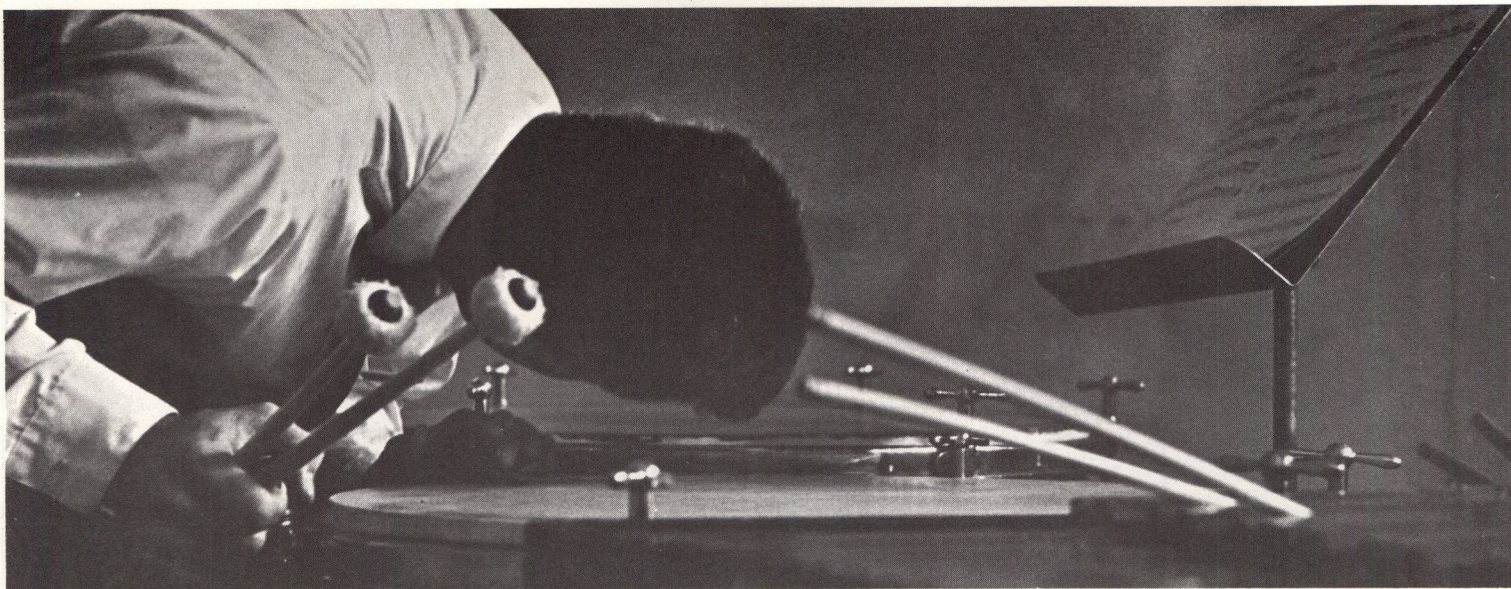
Suzanne Bales
Glenna DeWeese
Margaret Gorham
Natasha Kimmel
Darlene Lawrence
Lois Varga

TENOR

Alvin J. Brightbill
Robert Faris
Tommy Goleeke
Edward Jameson
Merle Moore
Richard Nelson
Thomas R. Schultz
Kenneth Westrick

BASS

Robert L. Armstead
Robert P. Bernard
Herbert Cabral
Marc D. Clemens
Daniel Elias
Bruce Grimes
Douglas Lawrence, Leader

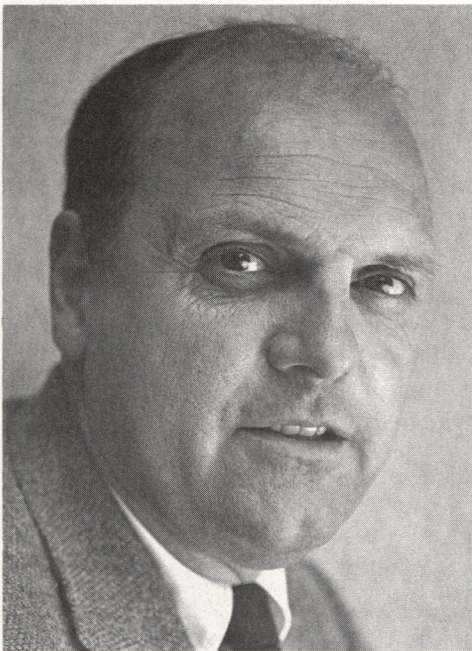


FESTIVAL STAFF

9

PRESIDENT'S MESSAGE

by Hugh Hannon, President,
Carmel Bach Festival



Welcome to the 33rd annual Carmel Bach Festival! Once again great music beautifully performed and a gay festival spirit will fill these ten special days in Carmel. The challenging diversity of this year's programs has captured the interest of performers and audiences.

This is a difficult time for music festivals. Many are reporting a 20% drop in attendance. We are happy to report that this year tickets for the Carmel Bach Festival sold faster than in any year in recent memory; a strong indication of your enthusiasm for this season's programming.

The Carmel Bach Festival has now become such an integral part of our community and fits in so well with our artistic and cultural surroundings and history that we might be tempted to take it for granted. However, to keep the Festival's financial condition strong, we must count on the generosity of those who love the Festival. Contributions to both the Festival and to our new Endowment Fund are tax deductible.

The Board of Directors sincerely hopes you will enjoy the Festival this year and we welcome you!

RALPH LINSLEY

General Coordinator and Harpsichordist

One of the most beloved and admired artists at the Festival, Ralph Linsley will mark his 32nd season this July. A superb musician, he also possesses that rare combination of organizational and diplomatic ability which has been appreciated for years as he acts as general coordinator and liaison between the director and the partici-



pants. A graduate of Yale University, Mr. Linsley studied piano with Tobias Matthay in London. His love for the harpsichord led him to USC, study with Alice Ehlers and the attainment of a Master of Music degree. He has found the role of accompanist to some of this country's greatest artists a most rewarding career, having performed with Dorothy Kirsten, Nan Merriman, Igor Gorin, George London, Barry Morell, Jan Peerce, James Schwabacher and Cellists Gilbert Reese and Joseph Schuster—to name a few.



ELIZABETH N. COPE

Executive Secretary

This is the 2nd Carmel Bach Festival with which Elizabeth Nettleton Cope has been involved. She now holds the position of Executive Secretary, replacing Michel MacKay who has retired after ten years of loyal service. Mrs. Cope attended UCLA. During a later residence in La Jolla her talents as publicity writer came to the attention of Dr. Nikolai Sokoloff, music director of the Musical Arts Society there. She was engaged as publicity relations director, holding that position for ten years. "I couldn't be more enthusiastic about the Carmel Bach Festival," Mrs. Cope said when asked about her first year in Carmel. "I am grateful for the opportunity to share in the presentation of such significant performances as offered by the Carmel Bach Festival and want to world to know how fortunate we all are here!"



PRISCILLA SALGO

Director of the Festival Chorale

For the past eleven seasons Mrs. Salgo has served as Director of the Festival Chorale, preparing the group for its performances in the Festival programs. Having received her degrees of Bachelor and Master of Music from Westminster Choir College in Princeton, New Jersey, she was a member of the faculty there for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.



KENNETH AHRENS

**Organist and
Assistant Choral Director**

A native of New York State and now a resident of the Monterey Peninsula, Mr. Ahrens is head of the Music Department of the Santa Catalina School for Girls, and organist and choir leader at Bethlehem Lutheran Church. He received a Bachelor's degree from Valparaiso University and a Master's from Indiana University, where he also taught. At Stanford University he pursued advanced study and served as assistant organist. For seven years he has acted as choral assistant to Sandor Salgo, conducting the rehearsals of the Festival Chorus.

ROSEMARY WALLER

Concertmaster

A familiar name and talent to Bach Festival audiences is Rosemary Waller who will return this year in the post of concertmaster after an absence from the Festival of three years. She served in this responsible capacity for five years, beginning in 1962, having been a member of the Festival Orchestra since 1956.

This fine musician resides in Cincinnati, Ohio, where she is a member of the Cincinnati Symphony. She was six-time winner of the Coleman Chamber Music Contest and holds a B. A. and M. A. from USC. She was also the recipient of a Fulbright Scholarship for study at the Paris Conservatory. In 1956 she joined the National Symphony Orchestra in Washington, D. C. She will be welcomed back to the Festival by hundreds of admirers.





EDWARD COLBY

PROGRAM NOTES by

EDWARD COLBY

Lecturer in Music, Head Librarian, Music Library,
Stanford University

and

SANDOR SALGO

Conductor and Music Director, Carmel Bach Festival

The Thirty-Third Annual Carmel Bach Festival has as a special feature "Homage to the Baroque," a program consisting of musical compositions written in the 19th and 20th centuries in Baroque style or in tribute to the Baroque period. The Baroque era saw the birth of many enduring forms of music — the opera, the oratorio, the suite, the toccata, the concerto and concerto grosso, the trio-sonata, and the cantata, — and its influence has been strongly felt ever since. The talented sons and pupils of Johann Sebastian Bach provided the first links of this composer with posterity, and

subsequent "discoveries" of his work have stimulated new trends in composers as widely removed in time and personality as Mozart, Beethoven, Mendelssohn, Brahms, Busoni and Hindemith. The *Magic Flute*, another special feature of the present Festival, is an early tribute to the Baroque period, which had "ended" less than half a century earlier. The Festival innovation paradoxically reinforces the importance and historical continuity of Johann Sebastian Bach and the period which he brought to culmination, but which lives on in the works of his successors.

PROGRAM SPONSORS COMMITTEE

AMERICAN SAVINGS & LOAN ASSOCIATION
BROSCHÉ INTERIORS
BUTTES PONTIAC-CADILLAC INCORPORATED
CARMEL ART SHOP
CARMEL-BY-THE-SEA INNKEEPERS ASSN.
CARMEL INN
CARMEL PINE CONE
CARMEL PRESS INCORPORATED
CARMEL SAVINGS & LOAN ASSOCIATION
CASA MUNRAS GARDEN HOTEL
CHARMAK AND CHANDLER
CINDERELLA SHOP
COMSTOCK ASSOCIATES
COLONIAL TERRACE INN
JAMES PETER COST GALLERY
CREDIT BUREAU OF MONTEREY PENINSULA
DEL MONTE LINEN SUPPLY
DER LING GIFT SHOP
THE DOLPHIN INN
HARRIET DUNCAN
FIRST FEDERAL SAVINGS & LOAN ASSN.
HERALD PRINTERS & PUBLISHERS
HIDE-A-WAY-INN
HOLMAN'S DEPARTMENT STORE
THE HOMESTEAD
THE JADE TREE
MR. AND MRS. KURT J. KOEBIG
LOBOS LODGE COTTAGE HOTEL
MARK THOMAS — HEARTHSTONE
MARQUIS
MR. & MRS. BARNEY MATTHEWS
MONTEREY JAZZ FESTIVAL
MONTEREY SAVINGS & LOAN
MONTGOMERY WARD
MORTON MARKET
THE OUTRIGGER
P. A. McCREERY & COMPANY
P G & E
PINE INN
M. RAGGETT
RAPPAS SEA FOOD GROTTO
RED PONY RESTAURANT
SAMBO'S RESTAURANT
DR. DONALD SCANLON
THE SCOTTISH SHOP
MR. & MRS. WILLIAM R. SPANN
TOKYO GIFT SHOP
THE VILLAGE CORNER FOUNTAIN
THE VILLAGE INN
WELLS FARGO BANK
WERMUTH STORAGE
WHITMAN & BOWEN ADVERTISING
WISHART'S BAKERY
MR. & MRS. STUART A. WORK
WÜRZMANN'S
GEO. V. YATES



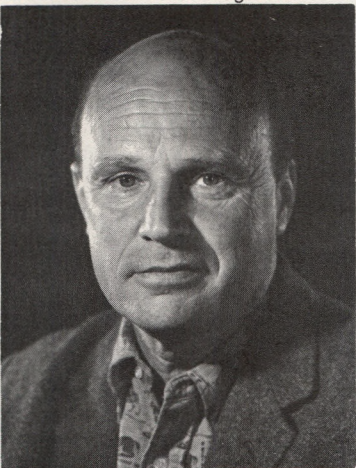
FEATURED ARTISTS

13



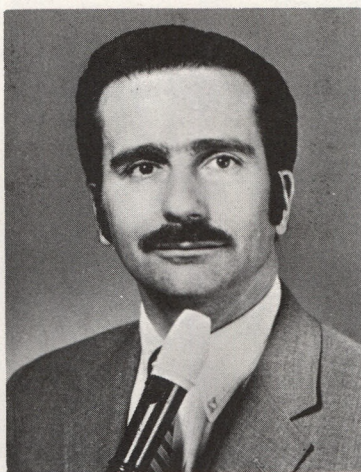
ANNE ADAMS
Harp

Principal harpist for many years with the S. F. Symphony and S. F. Opera, Mrs. Adams appears for the 2nd time in the Festival. A member of the faculty at Mills College, she is frequently soloist in chamber music concerts throughout the West. Beginning her study of the harp at an early age, she subsequently attended NYU and UC Berkeley. She has studied with Anna Louise David and Marietta Bitter and won a scholarship to work with the eminent Marcel Granjany. In private life Mrs. Adams is the wife of a surgeon and the mother of four daughters.



RICHARD T. ANDREWS
Contrabass

During the past 14 years, Richard T. Andrews has supplied a solid foundation and much invaluable continuous playing for the Festival Orchestra. Winner of a four year scholarship at Eastman School of Music, Mr. Andrews is principal bass and program annotator of the San Antonio Symphony. He has held similar positions in the San Diego and North Carolina Symphonies and has also played in the Rochester Philharmonic and National Symphony.



PETER BALLINGER
Recorder

English by birth, Peter Ballinger has specialized in all aspects of recorder literature, performance and instruction. A resident of the Bay Area since 1959, he has appeared widely on radio and TV. He was founder and leader of the Marin Recorder Consort and for some years has given Recorder Workshops in Mendocino, California. Mr. Ballinger has been a member of the faculty of Idylwild School of Music and the Arts, the International Recorder School in Saratoga, N. Y., and Santa Rosa Junior College. Currently he is a member of Donald Pippin's Goliard Players and the newly formed Camerata Ensemble.



CAMERATA MUSICALE

Appearing for the first time in Carmel, the Camerata Musicale of Los Angeles is comprised of four distinguished musicians, specialists in music of the Baroque and Renaissance periods.

Ruth Adams is a member of the faculty at UCLA where she received her M. A. She was awarded a Fulbright grant for research on Gesualdo in Italy. Miss Adams is a frequent performer in the Los Angeles area, notably in the Monday Evening Concerts, L. A. County Museum concerts and the Henri Temianka Chamber Symphony.

Shirley Marcus, a prominent violinist of Southern California, studied at Curtis Institute. She is past president of the So. Calif. Recorder Society and is active as teacher in early music workshops and seminars throughout the United States and Canada.

William Rutherford was a founding member of the Baroque Chamber Soloists in N. Y. He graduated from the University of No. Carolina and received a Fulbright grant for research in Italy. His harpsichord study was with Blanche Winogron and he currently studies organ with Ladd Thomas at USC.

Patricia Davenport Wood is noted as teacher and performer of Renaissance music on both the East and West coasts. She is a graduate in music from Black Mountain College and studied with Edward Lowinsky. She is a member of the N. Y. Pro Musica Consort and of the John Biggs Consort.



CLAUDIA CUMMINGS
Soprano

A graduate from the Music School of S. F. State College, Claudia Cummings made her professional debut with the Denver Symphony in 1969. A young singer, much in demand, she recently performed the role of Gilda in "Rigoletto" with the Fresno Opera Company and in "Carmina Burana" with the Glendale Symphony. Miss Cummings has coached with Pierre Bernac in Paris and with Jack Metz in Los Angeles. This summer she will make her debut at Hollywood Bowl with the L. A. Philharmonic under the direction of Joseph Krips, singing the soprano solo in Mahler's 2nd Symphony.



RAYMOND DUSTÉ

Oboe and Oboe d'Amore

We mark with gratitude the 15th "musical vacation" at the Carmel Bach Festival of one of its favorite artists. Constantly in demand as soloist and teacher, Mr. Dusté is a member of the S. F. Symphony, the S. F. Opera Orchestra, director and oboist of the Bach to Mozart Group and of the California Wind Quintet. He teaches oboe at S. F. State College and at Stanford University. A native Californian, he studied with Merrill Remington and Marcel Tabuteau.



GLENNA DeWEESE

Contralto

Since becoming a resident of the Monterey Peninsula in 1967, Mrs. DeWeese has been in demand as soloist with musical organizations and churches. She recently appeared with the Monterey County Symphony in Beethoven's 9th Symphony and in Haydn's St. Theresa Mass. Mrs. DeWeese attended the University of Georgia and USC. She performed frequently on radio and TV and in oratorio while living in the South-eastern U. S., as well as in the San Jose area. In 1968 she joined the Festival Chorale and sang as a soloist in the 1969 Festival.



TOMMY GOLEEKE

Tenor

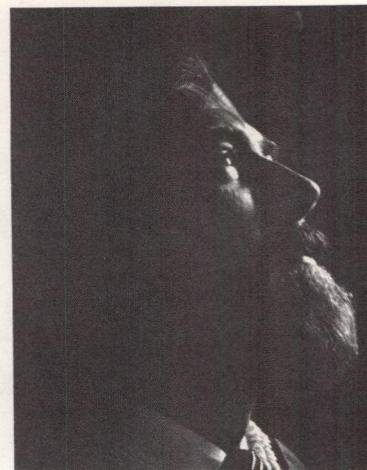
Mr. Goleeke returns as soloist and member of the Chorale after an absence of five years. He is Associate Professor of Music and head of the voice department at University of Puget Sound, Tacoma, Washington. During the past season he was a soloist in The Messiah with the Tacoma Symphony and in 1969 was a national finalist in the oratorio division of the National Federation of Music Clubs Auditions. Mr. Goleeke holds a D.M.A. from Stanford University and was a member of the faculty at Southern Illinois University prior to his present position in Tacoma.



JOANNA GRAUDAN

Piano

Internationally known as soloist and member of the piano and cello duo with her husband, the late Nikolai Graudan, this renowned artist is appearing here for her first season. She has performed as soloist under the direction of Bruno Walter and Dimitri Mitropoulos and has recorded for Columbia, Decca and Vox. A resident of Southern California and member of the faculty at USC, Mme. Graudan was born in Russia and received her early musical training there. Later she moved to Berlin where she graduated with honors from the Academy of Music, having studied with Artur Schnabel. For nine consecutive summers, Mme. Graudan has taught and played at the Aspen Music Festival.



MORGAN GRIFFIN

Bassoon

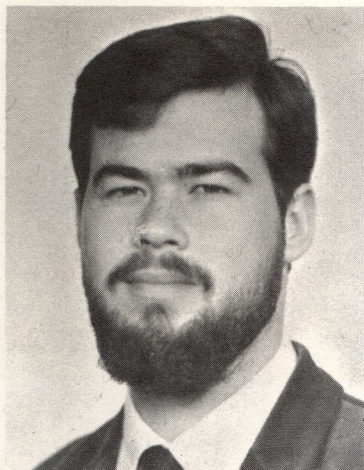
Mr. Griffin, recently married to Nancy Green of our contrabass section, is principal bassoon of the Seattle Symphony. While this is his second year at Carmel, it will mark his first solo appearance. Having studied with Sol Shoenbach and Leonard Sharrow, Mr. Griffin attended the University of Washington where he earned a Bachelor of Science and a Master of Science. He has played with the CBC Chamber Orchestra, the Spokane and Little Rock Symphonies, and in a number of chamber music groups.



EDWARD HAUG

Trumpet

Trumpet virtuoso Edward Haug returns to the Carmel Bach Festival for the thirteenth time. He is a member of the S. F. Symphony Orchestra and the S. F. Opera Orchestra, the Camara Brass Quintet, Bach to Mozart Group and is on the faculty of the S. F. Conservatory of Music. His interests and enthusiasm go beyond the world of music as he is a member of the Sierra Club and Friends of the Earth, maintaining activity in many conservation efforts.



BRUCE HAYNES

Recorder

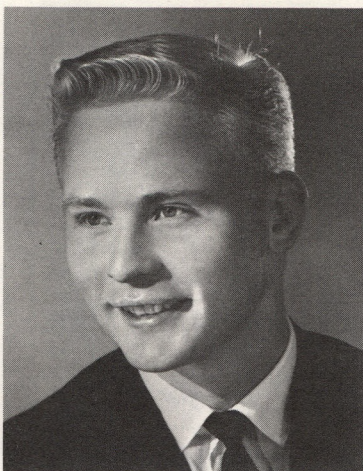
Bruce Haynes, an oboe student of Raymond Duste, began playing in bay area orchestras in 1960. He studied recorder in Holland for three years with Frans Brueggen on a Hertz Fellowship, received instruction on the baroque oboe from Jurg Schaeflein in Vienna and returned to the United States in 1967 to study and work with Friedrich von Huene, the Boston maker of historical woodwinds. Mr. Haynes has recorded for Telefunken records and has toured with the Krainis Ensemble. He is presently building his own replicas of 18th century oboes.



CATHERINE HUNTSINGER

Soprano

This young artist was a music major at San Jose State College, where she received several scholarships. Miss Huntsinger has been active in opera workshops and has sung as soloist with the San Jose State College Symphony. She plans to continue her vocal studies in Germany.



EDWARD JAMESON

Tenor

A native of New Mexico, Mr. Jameson received his early education in Alaska, later studying voice and theory at Willamette College in Oregon where he received a Bachelor's degree. He was regional winner of the Merola and Metropolitan Opera auditions in 1961. Since that time Mr. Jameson has been constantly in demand as soloist around the Bay Area in opera, oratorio and recital, as well as on radio and TV. He recently participated in the recording of Monteverdi's "L'Incoronazione di Poppaea" for Cambridge Records. Mr. Jameson is continuing his vocal study with Robert Weede and is now appearing for the 5th season in the Festival.



SALLY KELL

Cello and Viola da Gamba

Performing in all but two of the Festivals since 1959, Miss Kell has become renowned for her continuous playing and leadership of the cello section and since 1965 she has also performed on the Viola da Gamba. Miss Kell is principal cellist of the Oakland Symphony, the S. F. Ballet Orchestra, the Oakland Chamber Orchestra, and at the Cabrillo Music Festival. She has appeared throughout California and the western states as member of several chamber music groups, including the Mills Performing Group and Lyra Trio, and teaches at Chico State College and San Domenico School in San Anselmo.



DR. RAYMOND KENDALL

Lecturer

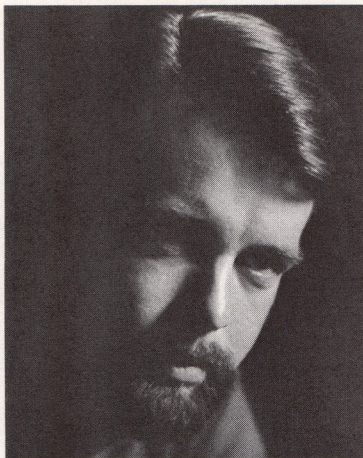
Executive Director of the Young Musicians Foundation in Los Angeles, Dr. Kendall returns for the 6th year as Lecturer. Internationally known as educator, administrator, critic and columnist, he holds degrees from Occidental College, Stanford University, Cornell University and the University of Basel.



NATASHA KIMMEL

Mezzo-Soprano

Natasha Kimmel, mezzo-soprano from Miami, Florida, who now makes her home in Tiburon, will be one of the new voices in the 1970 Carmel Bach Festival. Long associated with the Miami Opera Guild and the Palm Beach Lyric Opera, Miss Kimmel has sung a number of mezzo roles and concertized throughout the United States. She has appeared as soloist with the Miami Philharmonic, the Florida Symphony Orchestra, the St. Louis Symphony and the St. Louis August Opera Festival. Her most recent out-of-state recital took place this last May in Washington University in St. Louis.

**DOUGLAS LAWRENCE**

Baritone

Increasingly sought after for solo performances in Southern California, Mr. Lawrence was recently soloist with the L. A. Philharmonic, L. A. Masterworks Chorale, Pasadena Symphony and William Hall Chorale. Having received a Bachelor's degree from USC, he is currently enrolled in a Master's program there and teaches at El Camino College. His voice study has been under William Vennard, coaching with Gwendolyn Koldofsky and conducting with Charles Hirt. His wife, Darlene is an accomplished pianist and together they have appeared in several major TV shows.

RALPH LaCANN

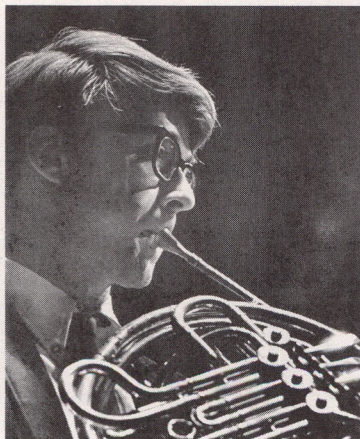
Trumpet

Principal trumpet of the Marin Symphony and S. J. Symphony, Mr. LaCanna has performed as soloist throughout the Bay Area and appears in Carmel for the 10th season. He studied with Seymour Rosenfield in Philadelphia and with Charles Bubb, Jr. in San Francisco. His valued participation in the Festival includes leadership of the Tower Music Brass Choir.

**PAULINE LAW**

Contralto

Recently returned from another successful European tour, Pauline Law is no stranger to Carmel audiences, having sung with the Festival Chorale in 1961 and as soloist each summer from then until 1966. A native Californian who makes her home in Los Angeles, Miss Law has been soloist with most of the west coast opera companies and festivals, having appeared with the Hollywood Symphony, L. A. Civic Arts Symphony, Pasadena Symphony, San Jose Symphony, L. A. Opera Company, West Coast Opera Company and Ojai Music Festival. She has also made numerous appearances on TV and radio.

**MAX MAZENKO**

Horn

This will be the fourth Festival in which this gifted young musician has been a member of the Festival Orchestra. Mr. Mazenko began the study of the french horn at the age of twelve and has enjoyed a successful musical career since his attendance at UC Berkeley. He has performed with the S. F. Symphony and S. F. Opera, toured with the CBC Radio Orchestra and appeared at the Shenandoah Valley Music Festival. During the past year he was principal french horn in the San Jose and Monterey County Symphonies and is currently studying toward a degree in landscape architecture.

**SETH MCCOY**

Tenor

"A handsome, powerful voice" (N. Y. Times), "Extraordinary" (Chicago Daily News), "Superb" (Cleveland Press) are typical of critics' reviews of Seth McCoy's performances. Having made several tours as soloist with the Robert Shaw Chorale, Mr. McCoy has also sung with the Cleveland, Minneapolis and Philadelphia orchestras and made frequent appearances in New York's Philharmonic Hall. He sung a wide variety of operatic roles ranging from Handel to Janacek. He has recorded for RCA Victor and other labels. During the past season Mr. McCoy was one of a small group selected for a community cultural experiment and became an artist in residence with the Atlanta Symphony. His early studies were in No. Carolina and in Cleveland; he was later awarded the Marian Anderson Scholarship.

**SONYA MONOSSOFF**

Violin

Sonya Monosoff, well-known violinist, is a graduate of the Juilliard Graduate School, where she was a fellowship student of Louis Persinger. Her active career has included appearances with many major symphonies, including the N. Y. Philharmonic under Bruno Walter, and solo recitals. Among her recordings for Epic and Cambridge are the Biber "Mystery" sonatas for scordatura violin. Miss Monosoff has participated in the Marlboro, Casals and Tanglewood Music Festivals, has appeared on TV and radio and has held positions at M. I. T. and Smith College. A grant from Harvard University was awarded to her for continued research on rare violin music. She is Music Director of the Cummington Baroque Festival and of the Baroque Players of N. Y.



NELDA NELSON

Soprano

While a freshman in college Miss Nelson won the San Diego regional Metropolitan Opera Auditions and appeared with the La Jolla Civic Orchestra. In 1968-69 she worked toward a Master's degree at USC and during that time was a finalist in Regional Auditions for the Metropolitan Opera and also won the Young Musicians Foundation award. During the past season Miss Nelson has coached with Alice Mock and Jack Metz in Los Angeles and has performed, in addition to a number of operatic roles, solo parts in "The Messiah" with the Pasadena Symphony and in "Oedipus Rex" with the San Gabriel Valley Symphony.



MARY-ESTHER NICOLA

Soprano

Since 1960 an outstanding soloist and member of the Festival Chorale, Miss Nicola received high praise for her recent solo appearance in Los Angeles with the William Hall Chorale, as well as for an earlier performance of the Verdi Requiem with the San Diego Symphony. Robert Commanday of the S. F. Chronicle has characterized her voice as "creamy gold with genuine spirit."



CAMILLE OLAETA

Piano

Pianist Camille Olaeta, one of this area's best known and busiest musicians, will participate for the first time in this year's Festival. She is a member of a violin-piano duo and of a two-piano team. She has also performed as soloist with the Monterey County Symphony and the Monterey Peninsula Chamber Music Society. A graduate of the University of the Pacific, Mrs. Olaeta was a pupil of John Gilchrist Elliott. She later studied chamber music with Jascha Veissi and was a member of the master piano class given by Istvan Nadas.



JOHN OLON-SCRYMGEOUR

Stage Director

John Olon-Scrymgeour, a member of the Stanford University faculty, is a man with a vast background of stage direction. He has served as Associate Director of the Hilltop Opera in Baltimore and was Founding Director of the Center Opera in Minneapolis. As guest director he has worked with the Denver Lyric Opera, Library of Congress, Brander Mathews Theater in New York, the Museum of Modern Art in New York, the Peabody Conservatory of Music, Milwaukee Repertory Theater, the Tyrone Guthrie Theater in Minneapolis, Center Stage in Baltimore and at the Universities of New York, Johns Hopkins, Illinois and Wisconsin. Much of his work has been with modern opera; he has staged operas of Britten, Milhaud, Menotti, Schuman, Wengsall and Argento.



THOMAS PAUL

Bass

A special friend and favorite of the Festival, not only for his vocal prowess but for his personal warmth, Thomas Paul is the frequent guest artist of virtually every major symphony and music festival on this continent. In addition he has sung numerous Lieder recitals and given master classes in colleges. Highlights of the past season were the Verdi Requiem with the Philadelphia Orchestra and a concert "Fidelio" with the Chicago Symphony. Five seasons with the N. Y. City Opera have displayed the wide variety of roles in Mr. Paul's repertoire. His recordings include the Columbia, Command Classics and RCA Victor labels.



DONALD PECK

Flute

Principal flutist of the Chicago Symphony, Donald Peck was born in Yakima, Washington, and by the age of eighteen was performing with the Seattle Symphony. Under a scholarship to the Curtis Institute he studied with the late William Kincaid. After playing in the Kansas City Philharmonic and the National Symphony in Washington, D.C., he was engaged for the Chicago Symphony by Reiner in 1957. He was chosen for the Casals Festival in Puerto Rico in 1963. In addition to Mr. Peck's orchestra activities he performs frequently in solo and chamber music recitals and teaches at De Paul University. His instrument is one of ten original hand-made platinum flutes made by Powell in Boston, and one of three now in use by performing musicians.



MARGOT POWER

Soprano

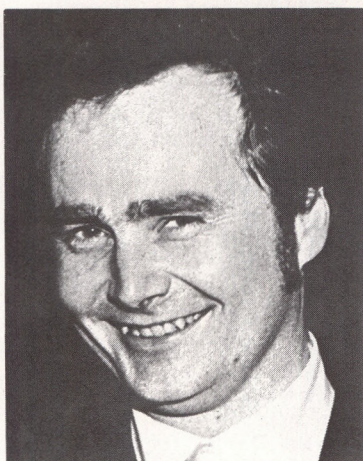
A regional winner of the S. F. Opera Debut Auditions, Miss Power has sung with the S. F. Spring Opera and other west coast companies. She has also appeared in lieder recitals throughout the Bay Area and has had numerous solo engagements with Marin Symphony, the San Leandro and Oakland Symphonies. A graduate of Syracuse University, Miss Power holds a degree of Bachelor of Music Education; she pursued further studies at the Peabody Conservatory. Radio and TV appearances in N. Y., Baltimore, Buffalo and San Francisco have also been a part of Miss Power's career. This will be her fourth time at the Festival.



MARY ELLEN PRACHT

Soprano

A native of Ohio, Miss Pracht began her musical training as a pianist, attending Cincinnati College of Music and Ohio State University as a piano major. During her seven seasons at the Metropolitan Opera this young singer has performed a wide variety of roles. She has also appeared with the S. F. Spring Opera, Central City Festival, Cincinnati Summer Opera, Pittsburgh Civic Light Opera, as well as with the Boston Symphony, Cleveland Orchestra and New Orleans Philharmonic. Two years ago she sang the role of Pamina in the CBS-TV production of "Magic Flute." Her recordings have been under RCA Victor and Vox labels. Miss Pracht is married to cellist Jascha Silberstein, who also appears in the Carmel Bach Festival for the first time, and the two artists, also both pianists, concertize together, accompanying each other.



JASCHA SILBERSTEIN

Cello

Solo cellist of the Metropolitan Opera orchestra and of the American Symphony, Mr. Silberstein was born in Poland in 1936. Brought up in Germany and Switzerland he studied with Rudolph Hindemith and Vasa Prihoda. Since his arrival in this country six years ago he has played in the Pittsburgh and Boston Symphonies, as well as in numerous festivals and radio programs. In the coming season he will be featured as soloist with the American Symphony and in recital at Lincoln Center in New York.



LADD THOMAS

Organ

One of the most active organ recitalists in the country, Mr. Thomas also maintains a heavy schedule of teaching at Cal State Los Angeles and at USC. He is graduate of Occidental College and holds a degree in theology from the So. Calif School of Theology in Claremont, California. Currently he is completing a doctorate in music at USC. In 1963 he was the featured recitalist and lecturer at the Bach Festival in Honolulu and he has made many appearances at the national conventions of the American Guild of Organists. This marks his first appearance in Carmel.



FERNANDO VALENTI

Harpsichord

Born in New York of Spanish ancestry, this distinguished artist is considered one of the great interpreters of Baroque keyboard music. At an early age he studied piano with Jose Iturbi and, later, harpsichord with Ralph Kirkpatrick. Before his N. Y. recital debut in 1950 Mr. Valenti had already recorded the Brandenburg concertos with Fritz Reiner, appeared as soloist with the Boston Symphony and N. Y. Philharmonic, and participated in the Prades and Aspen Festivals. He has made many international concert tours. His vast number of recordings with Allegro, Westminster and Columbia include thirty-four albums of Scarlatti sonatas. In addition to his involvement with Baroque music, Mr. Valenti also encourages and commissions new works for the harpsichord.



LOIS VARGA

Mezzo-Soprano

This will mark the eighth consecutive year for Miss Varga as a member of the Chorale, and her second appearance as soloist. A resident of Los Angeles, Miss Varga has performed for several seasons with the L. A. Opera Company, the Guild Opera, the So. Calif. Symphony Association, The Riverside Opera and Euterpe Opera Club. She recently sang the role of Hansel in "Hansel and Gretel" in the Guild Opera's production at Shrine Auditorium in Los Angeles and she has also performed this role on a state-wide tour with the West Coast Opera. In addition to her opera activities, Miss Varga has appeared as soloist in a number of Baroque works in concerts in the L. A. area.

CHRISTOPHER WILLIAMS

Lute

For the third time this distinguished lutenist appears in the Carmel Bach Festival. A regular member of the N. Y. Pro Musica, he has also performed as soloist with the Krainis Consort, Music for a While and at the American Shakespeare Festival. Mr. Williams graduated from the Hartt College of Music and studied with Joseph Ladone and Clois Ensor.



JOAN ZAJAC

Soprano

This young resident of Los Angeles is active in opera and musical theater in So. Calif. Miss Zajac attended Ithaca College School of Music where she received a Bachelor of Science degree with major in music education. She appeared as the Queen of the Night in Mozart's "Magic Flute" with the Ithaca Civic Opera, as well as in leading roles for the Cornell Savoyards. The popular Gregg Smith Singers brought this talented young artist to Los Angeles where she is constantly involved with that group in recording and touring. Last year Miss Zajac won honors in the Victor Fuchs and the L. A. Bureau of Music voice competitions. This is Miss Zajac's first appearance in Carmel.

BEHIND THE SCENES WITH SANDOR SALGO

by JOHN WOOLFENDEN

By now, the Carmel Bach Festival is Sandor Salgo, and Sandor Salgo is the Bach Festival.

Serving his 15th season with the 33-year-old event, the Hungarian-born conductor-music director has become so thoroughly identified with the annual 10-day series of concerts that it would be difficult to imagine them without him.

Certainly he is the festival's most colorful personality. And probably its most individualistic.

Despite the unremitting efforts of his wife Priscilla and their daughter Debbie to convert him to what he calls a "nature boy role" at their summer hideaway in New England when the Carmel series concludes each year, he steadfastly shies away from hunting in the Maine woods, swimming in "almost warm" lakes and riding on "very high" horses which, he confesses, make him slightly uneasy.

In self-defense, he strolls out from their cottage with camera in hand, to look as if he were immersed in nature, but his mind is really off at Sunset Auditorium, planning next year's programs.

Music is always his first concern, but in addition, he must serve as morale builder, talent scout and father confessor. He plays all these parts with charm, with thorough scholarship and knowledge of his art, with gentle humor and a liberal admixture of Hungarian fire. That last, is just as natural to him as his mop of unruly hair, which starts each concert carefully combed and set, and within a few moments is flying in the breeze of his own total involvement.

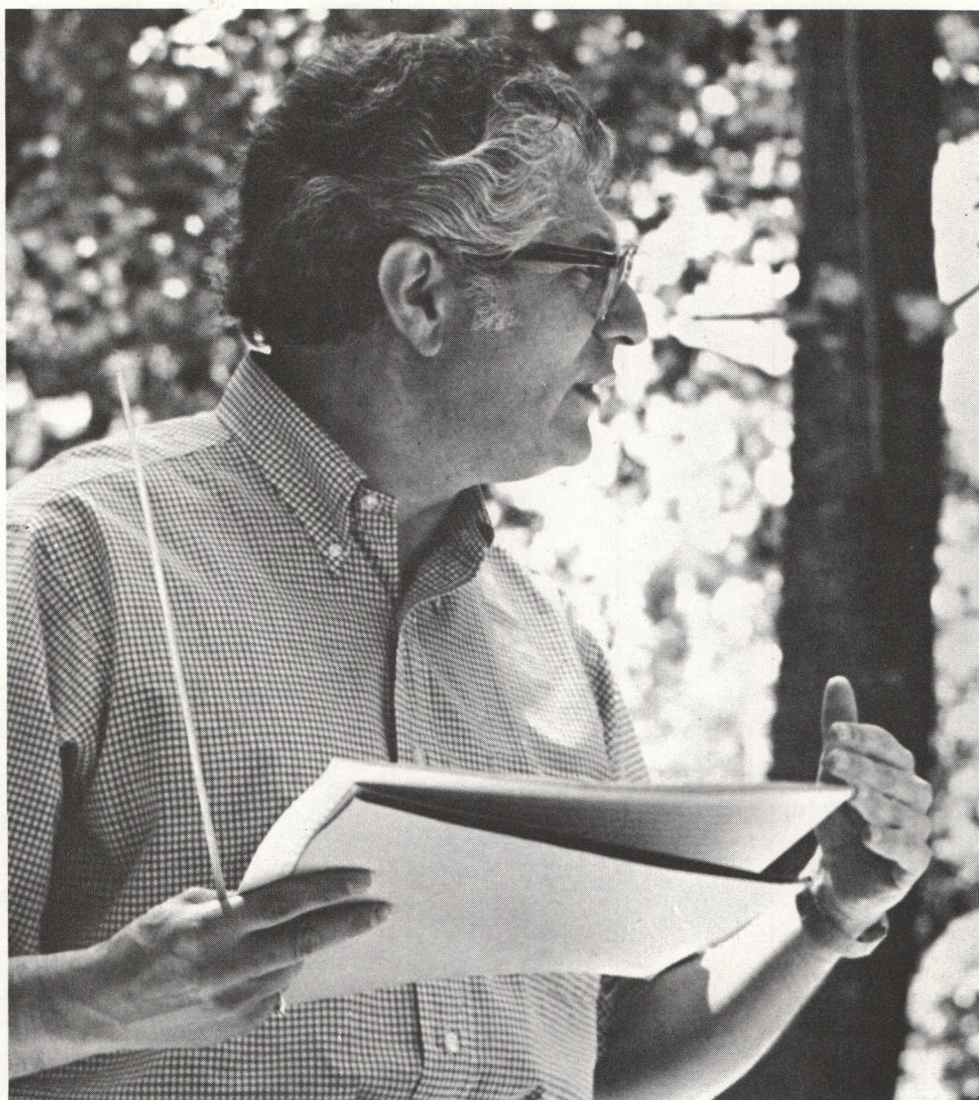
Each time Sandor Salgo climbs into the family car to go to a concert, he meticulously checks the musical scores he is carrying, to be sure that he has everything he needs to conduct.

His wife, Priscilla, wishes that he would be as careful about checking his clothes.

There was the Sunday when he arrived at Sunset Auditorium to change into full dress for the afternoon concert, only to find that he had left the appropriate tie at Stanford. Practically the entire orchestra and chorus started phoning to find him another. Shops, of course, were closed. Miraculously, at the last moment, Carmel Market owner Walter Nielsen produced the proper Ascot tie. His daughter had just been married, or he would not have owned one.

The soloists' clothes are another logistical problem of the Carmel Bach Festival.

"We always have casualties with the New York singers who arrive in summer outfits after sweltering in the east, find Carmel enveloped in fog morning and evening,



freeze to death and lose their voices," said Priscilla Salgo.

"It is nearly impossible to convince them that they should bring something warm," added her husband, who has frequently been confronted with the dilemma of a singer recovering his or her full voice just about the time the festival is closing.

"My family says I'm not fit to live with during the scheduling of rehearsals," he admitted. "Fitting in the artists' arrivals, seeing that everyone has sufficient time to rehearse and that nobody comes in late, making possible last-minute substitutions — all this can drive you out of your mind.

"But we have always had extreme loyalty, people making great sacrifices to join us, just because they enjoy the association with the festival so much. Nobody has ever arrived late for the orchestra rehearsals: it simply isn't allowed."

GARY SAGE, Tuner

For more than a decade, Gary Sage has been indispensable in the care and maintenance of all the keyboard instruments used in the Festival.

TOWER MUSIC

will be played at Sunset Auditorium one half hour before each concert. Compositions by J. S. Bach, Gabrieli, Josquin des Prés, Obrecht, Pachelbel, Pezel, Reicha and others.

BRASS CHOIR: RALPH LaCANN, CHARLES BUBB, JR., Trumpet; MAX MAZENKO, ROBERT DICKOW, Horn; JACK R. BAYES, JEROME JANSEN, Trombone.

The end of each intermission will be announced by the sounding of a trumpet. Please return promptly to your seats.

No Tapes or Recordings Permitted

NO SMOKING

No smoking will be permitted within any part of the auditorium, stage, backstage or dressing room area. Smoking will be permitted in the foyer of the auditorium.

*By order,
City of Carmel-by-the-Sea*



THE PROGRAM

21

FRIDAY, JULY 17**8:30 P.M.****CONCERT SUNSET AUDITORIUM**

BACH AND BEETHOVEN

Cantata, BWV 71, "Gott ist mein König"**J. S. Bach**

For Soloists, large and small Choral Ensembles (1685-1750)

Chorus: Gott ist mein König

(God is my King)

Aria (Tenor) with Chorale: Ich bin nun achtzig Jahr

(I am now fourscore years old)

Chorus: Dein Alter sei wie deine Jugend

(As thy days so shall thy strength be)

Arioso (Bass): Tag und Nacht ist dein

(The day and the night are thine)

Aria (Alto): Durch Mächtige Kraft

(Through power and might)

Chorus: Du wollest dem Feinde night geben

(Deliver not the soul of thy turtle-dove to the wicked)

Chorus: Das neue Regiment

(All hail the new regime)

PAULINE LAW, Alto

SETH McCOY, Tenor

THOMAS PAUL, Bass

FESTIVAL CHORUS, CHORALE,
and ORCHESTRA

The inauguration of a new city council in the Alsatian community of Muehlhausen on February 4, 1708 provided the occasion for the composition of the grand "motetto" *Gott ist mein Koenig*. The same circumstance and the prestige of the city council afforded this cantata the added distinction of being the only one of Bach's works in this category published during his lifetime. Publication took place in Muehlhausen in the same year at the press of Tobias David Brueckner.

In accordance with its public ceremonial character, *Gott ist mein Koenig* is scored for powerful vocal and instrumental forces: two choruses — a large and a "soloistic" small chorus — three trumpets, Timpani, two flutes, two oboes, strings and organ. The text sets forth two basic ideas: God's protection of the Free Imperial City of Muehlhausen and the symbolic relation of age and youth to the Old and New Testaments, the choral fugue "The old age be like thy youth" standing in the center of the cantata.

In his authoritative book, *Music in the Baroque Era* (1947), Manfred Bukofzer singles out this work for special attention as a reflection of the state of the church cantata around 1700, preserving the traits of the earlier chorale concertato, and containing vocal and instrumental ensembles in many parts, but without recitatives. "Even at this early stage," continues Bukofzer, "Bach proved his unique ability to seize upon the fundamental idea of the cantata text and to realize it symbolically in his music."

Concerto for Harpsichord, BWV 1052, in D minor J. S. Bach

Allegro—Adagio—Allegro

FERNANDO VALENTI, Harpsichord

This concerto is generally conceded to have been transcribed by Bach from a violin concerto long since lost. The "ritornello," or recurring subject, of the first movement is dramatic in quality, marked by conspicuous syncopations and by an almost precipitous drive. In the Adagio, the right hand of the solo cembalo plays a highly ornamented cantabile melody over a quasi-ostinato figure, stated in octaves at the beginning and end of the movement. With the third movement Bach returns to the pace of the opening Allegro, but this time the animation is effected through a steady bounding motion rather than through angular syncopation.

INTERMISSION**Concerto for Violin, BWV 1042, in E major****J. S. Bach**

Allegro—Adagio—Allegro assai

SONYA MONOSOFF, Violin

Of the violin concertos from the pen of J. S. Bach only the solo concertos in A minor and E major and the double concerto in D minor are accessible to present-day audiences in their original form; others presumably exist and are in fact played in versions for one or more claviers.

The Concerto in E major was not obliged to await a general 19th century Bach revival. According to Albert Schweitzer it was performed under K. P. E. Bach in Hamburg and under Karl Zelter in Berlin. Closer consideration of the Concerto reveals compelling reasons for its viability. The outer movements possess a strong, straightforward rhythmic and melodic vitality that is irresistible. In the closely-knit Allegro the orchestra not only shares the themes with the soloist, but is charged with significant motives of its own. Like the corresponding movement in the A minor Concerto, the Adagio is built on a ground bass, outlining, in the words of Abraham Veinus, "... the ultimate bedrock of human emotion upon which the solo instrument offers its simple and affecting commentary."

Fantasy for Piano, Chorus and Orchestra, Op. 80

Ludwig van Beethoven (1770-1827)

Adagio

Finale: Allegro

Finale: Allegretto ma non troppo

(quasi Andante con moto)

JOANNA GRAUDAN, Piano

FESTIVAL CHORUS, CHORALE
and ORCHESTRA

The two hundredth anniversary of the birth of Beethoven is observed by the Carmel Bach Festival with the Triple Concerto (Saturday evenings) and with the *Fantasia*, Op. 80, which like the Triple Concerto combines several aspects of Beethoven's art. The text is also characteristic, with its exaltation of music as a realization of divine order and its opposing of good and evil, bearing a relationship, in its philosophy and in its vocal rhythmic pattern, to the choral finale — Schiller's *Ode to Joy* — of the composer's Ninth Symphony.

According to Beethoven's pupil, Carl Czerny, the *Fantasia* was composed in December 1808 as a brilliant concluding piece for an Academie (concert) held on the 22nd of that month. Choosing a song motive, "Gegenliebe," composed many years earlier, Beethoven completed the *Fantasia* in an exceptionally short time, and the bravura piano solo which opens the work may have had to be improvised at the first performance. The *Fantasia* was published by Breitkopf & Hartel in July 1811 and dedicated to His Majesty, Maximilian Joseph, King of Bavaria, without Beethoven's knowledge or expressed intent. The text of the choral movement, translated, is as follows:

Trio (women's voices): Caressing, pleasing and lovely sound forth the harmonies of our life, and the ever-blooming flowers reach out to touch our sense of the beautiful. Peace and Joy flow in friendship like the play of waves; all that had pressed forward, harsh and hostile, now follows the path of divine order.

Trio (men's voices): When the magic of sound prevails and the worth of poetry speaks to us, what is noble must come into being; night and storm turn into bright day; calm outside, inner rapture rule for us, the happy ones. Then the sunshine of the arts allows true light to rise.

Chorus, alternating with solo voices: Greatness, graven in the heart, blooms forth anew and beautiful; if a spirit soars aloft, a holy chorus will acclaim it. Take with you, then, souls of beauty, take with joy the gifts of art. If united love and strength be, the gods' rewards will come to man.

Neupert Harpsichord courtesy of Kasimoff-Blüthner Piano Company, Pasadena, California.

SATURDAY, JULY 18 | **11:00 A.M.**

HARPSICHORD RECITAL

PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

FERNANDO VALENTI

Six Little Preludes

J. S. Bach
(1685-1750)

Partita No. 5, in G major

Praecambulum—Allemande—Corrente—Sarabande—
Tempo di minuetto—Passepied—Gigue

J. S. Bach

Eight Sonatas

Domenico Scarlatti
(1685-1757)

Recordings: Columbia, Music Guild, Vanguard, Westminster
Tornay Management, New York, N. Y.

Neupert Harpsichord 'courtesy of Kasimoff-Blüthner Piano
Company, Pasadena, Calif.

SATURDAY, JULY 18 | **3:00 P.M.**

LECTURE

PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

THE MASS IN B MINOR

DR. RAYMOND KENDALL

Executive Director, Young Musicians Foundation, Los Angeles

SATURDAY, JULY 18 | **8:30 P.M.**

CONCERT

SUNSET AUDITORIUM

HOMAGE TO THE BAROQUE

Le Tombeau de Couperin

Prélude—Forlane—Menuet—Rigaudon

Maurice Ravel

(1875-1937)

FESTIVAL ORCHESTRA

Ravel's suite *Le Tombeau de Couperin* pays homage to musicians of past centuries and to friends killed in the First World War. The title "Tombeau" (tomb) is drawn from musical memorials written by such French composers as Denis Gaultier (ca. 1600-1672), Jean-Baptiste-Henri d'Anglebert (1628-1691) and Francois Couperin (1668-1733). The individual movements bear the names of similar movements in similar works by these composers and their contemporaries. And although Ravel invoked the name of Couperin (Francois), he wrote in a biographical sketch, "In reality it is a tribute not so much to Couperin himself as to eighteenth century French music in general."

The Suite is a product of the war years. Ravel mentioned it first as a "French suite" in a letter to his friend Roland-Manuel in October 1914. He completed *Le Tombeau de Couperin* as a suite for piano in 1917 and orchestrated it two years later. While the relationship of the individual movements to their eighteenth-century counterparts is apparent, the most telling aspect of Ravel's tribute is in his classic approach to his craft. "Strict necessity governs every move," writes Roland-Manuel; "with extreme economy and simplicity Ravel obtains translucence and variety of color throughout the whole work; a precision, in fact, which equals and possibly surpasses the most brilliant successes of his orchestral virtuosités."

Motet, "O Heiland, reiss die Himmel auf"

Johannes Brahms
(1833-1897)

FESTIVAL CHORALE

Verse 1: Tempo giusto: O Heiland, reiss die Himmel auf
(O Savior, rend the heavens asunder)

Verse II: O Gott, ein Tau vom Himmel giess

(O God, let dew pour down from heaven)

Verse III: O Erd schlag aus

(O earth, give bud)

Verse IV: Adagio: Hie leiden wir die groesste Not

(We suffer here in dire distress)

Verse V: Allegro: Da wollen wir all danken dir . . . Amen

(Then let us all give thanks)

"On the piano, which was always open, a volume of the great collected edition of Bach's works was usually standing open." This remark, a part of Walter Niemann's detailed description of Brahms' apartment at No. 4, Karlsgasse, Vienna, is particularly appropriate to this program, "Homage to the Baroque." Brahms was a student of the works of both Bach and Handel, and as artistic director of the Gesellschaft der Musikfreunde from 1869 to 1875, he devoted ample time on his concert programs to Baroque music. Among his friends were Friedrich Chrysander, the Handel scholar, and Philipp Spitta, author of the definitive biography of Bach. The motet is dedicated to Spitta.

O Heiland, reiss die Himmel auf is cast in the form of five contrapuntal variations, corresponding to the five verses, on a chorale cantus firmus. The chorale is the soprano in the first and second verses, in the tenor in Verse III, the bass in Verse IV, and in free form in the soprano in Verse V. This last verse is treated fugally, with the opening notes of the chorale melody modified and inverted so that they serve as separate fugal subjects. From the strictness with which this motet is wrought, it is clear that Brahms had chosen as his model the motets of Johann Sebastian Bach, to some extent effacing his personal style to emulate that of the Leipzig cantor.

Continued on next page.

Suite de Pulcinella**Igor Stravinsky**

After Giovanni Battista Pergolesi (1710-1736) 1882—)

Sinfonia (Overture)

Serenata

Scherzino—Allegro—Andantino

Tarantella

Toccata

Gavotta con due Variazioni

Vivo

Menuetto—Finale

SOLO QUINTET:

ROSEMARY WALLER, Violin

BRUCE FREIFELD, Violin

THOMAS HALL, Viola

MARY LOUISE ZEYEN, Cello

RICHARD T. ANDREWS, Contrabass

FESTIVAL ORCHESTRA

Throughout much of his long career Stravinsky has paid tribute to the music of the past, drawing inspiration from the styles of earlier periods, and in some instances reworking the music of earlier composers. In every instance, however, Stravinsky has impressed his own harmonic and rhythmic genius upon the music, resulting in an unmistakably Stravinskian finished product. Like Brahms, who in his time drew inspiration from the Bach and Handel research in progress, Stravinsky has delved into the treasures of earlier centuries brought to light by 20th century musicologists.

Pulcinella is one of Stravinsky's first "neo-classic" works and represents a partial turning away from his preoccupation with Russian folklore. The idea of orchestrating some of the compositions of Giovanni Battista Pergolesi (1710-1736) for the dance was suggested to the composer by Serge Diaghilev, founder and director of the Russian Ballet. The music was composed in the years 1919 and 1920 and first performed by the Russian Ballet at the Opera House in Paris on May 15, 1920, with Ernest Ansermet as conductor. The Concert Suite is made up of eight numbers drawn from the complete ballet music.

Diaghilev's suggestions were very specific. He drew Stravinsky's attention to various scores of Pergolesi — or scores attributed to the 18th-century Italian — and Stravinsky, looking further into Pergolesi's compositions, found appropriate material in the trio-sonatas, three of the operas, a suite for strings, a song for soprano, "lessons" for the harpsichord, and a symphony for violoncello and double bass.

Eric Walter White, in a recent biography of Stravinsky, pays tribute to Stravinsky's "great skill in the selection, arrangement and occasional transposition of the music by Pergolesi that he decided to use." According to White, Stravinsky "took over Pergolesi's melodies and basses virtually unaltered . . . occasionally breaking up the formal

symmetry of the 18th century music through the elision or lengthening or repetition of phrases." The orchestra is treated with refinement and imagination, with the Baroque disposition of strings into solo and ripieno groups.

INTERMISSION**Concerto for Piano, Violin and Cello, Op 56, in C major****Ludwig van Beethoven**
(1770-1827)

Allegro—Piu allegro

Largo

Rondo all Polacca—Allegro—Tempo I

JOANNA GRAUDAN, Piano

SONYA MONOSOFF, Violin

JASCHA SILBERSTEIN, Cello

Beethoven's "Triple Concerto" continues and develops the concerto grosso widely cultivated during the second half of the 17th and the first half of the 18th centuries, and represented by noteworthy examples among the works of Haydn and Mozart. This medium, which calls for two or more solo instruments in contrast to the orchestral body of strings — winds and timpani were added later — received an infusion of rhetorical-dramatic power with Mozart's "Sinfonia Concertante," for violin, viola and orchestra, K. 320d (1779). Beethoven's Concerto Op. 56 is perhaps closer to the Baroque practice, concentrating on formal and technical elements, with liberal though masterful exploitation of virtuosity. The Largo, however, provides a quiet and moving interlude between the monumental Allegro and the bravura-elan of the Rondo alla Polacca.

Beethoven's solution to a special problem of texture in the "Triple Concerto" lies in the attention given to the solo violoncello, which attains a position of equality with the other members of the concertino through 1) Beethoven's use of its higher strings, 2) its position as lead instrument in stating the thematic materials, and 3) lightly scored orchestral accompaniment to the cello in its lower registers.

The "Triple Concerto" was composed during the years 1803-04, and is thus contemporary with the "Eroica Symphony." Its premiere performance did not take place, however, until May, 1808, when it was heard as part of a concert given in Vienna under the direction of Ignaz Schuppanzigh. The reviewer for *Allgemeine Musikalische Zeitung*, taking due note of the passage work "divided rather equally" among the three solo instruments, concludes that "one can seldom arrive at a definite judgment concerning a Beethoven composition on one hearing." It may be noted that even today there are relatively few public performances of this unusual work.

SUNDAY, JULY 19 | **2:30 P.M.**

CONCERT | **SUNSET AUDITORIUM**

THE MASS IN B MINOR

JOHANN SEBASTIAN BACH (1685-1750)

KYRIE

Chorus: Kyrie eleison (Lord, have mercy)

Duet (Soprano I, Soprano II): Christe eleison
(Christ have mercy)

Chorus: Kyrie eleison (Lord, have mercy)

GLORIA

Chorus: Gloria in Excelsis (Glory be to God on high)

Aria: (Soprano): Laudamus te (We praise Thee)

Chorus: Gratias agimus tibi (We give thanks unto Thee)

Duet: (Soprano, Tenor): Domine Deus (Lord, God)

Chorus: Qui tollis peccata mundi (Thou shalt take away the
sins of the world)

Aria (Alto): Qui sedes ad dexteram Patris (Thou that sittest
at the right hand of the Father)

Aria (Bass): Quoniam tu solus sanctus (For Thou only art holy)

Chorus: Cum sancto spiritu (With the Holy Spirit)

INTERMISSION (Ten minutes)

CREDO

Chorus: Credo in unum Deum (I believe in one God)

Chorus: Patrem omnipotentem (The Father Almighty)

Duet (Soprano, Mezzo-Soprano): Et in unum Dominum
(And in one Lord)

Chorus: Et incarnatus est (And was incarnate)

Chorus: Crucifixus (He was crucified)

Chorus: Et resurrexit (And He rose again)

Aria (Baritone): Et in spiritum sanctum (And in the Holy Spirit)

Chorus: Confiteor unum baptisma (I acknowledge one baptism)

INTERMISSION (Ten minutes)

SANCTUS

Chorus: Sanctus, Sanctus, Sanctus (Holy, Holy, Holy)

Chorus: Osanna in excelsis (Hosanna in the highest)

Aria (Tenor): Benedictus qui venit (Blessed is he who cometh)

AGNUS DEI

Aria (Alto): Agnus Dei (O Lamb of God)

Chorus: (Dona nobis pacem)

SOLOISTS

MARY ELLEN PRACHT, Soprano I

MARY-ESTHER NICOLA, Soprano II

PAULINE LAW, Alto

SETH MCCOY, Tenor

THOMAS PAUL, Bass

DOUGLAS LAWRENCE, Baritone

CONCERTINO

CLAUDIA CUMMINGS, KATHARINE SCHLINGER, First Soprano; LOIS UTTERBACK, JOAN ZAJAC, Second Soprano; GLENNA DeWEESE, MARGARET GORHAM, Alto; EDWARD JAMESON, Tommy Goleeke, Tenor; ROBERT P. BERNARD, DANIEL ELIAS, Bass.

ROSEMARY WALLER, Violin

DONALD PECK, Flute

RAYMOND DUSTE, JEAN STEVENS, Oboe,

Oboe d' Amore, English Horn

MORGAN GRIFFIN, SUSAN WILLOUGHBY,

Bassoon

MAX MAZENKO, Horn

EDWARD HAUG, Trumpet

Continuo: KENNETH AHRENS, Organ; RALPH

LINSLEY, Harpsichord; SALLY KELL, Cello;

RICHARD T. ANDREWS, Contrabass

FESTIVAL CHORUS, CHORALE, ORCHESTRA

Bach's four monumental choral works, the Passions according to St. John and Mt. Matthew, the Magnificat and the Mass in B minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's predominance in German and Latin sacred music of the high Baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer of the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the part of the Kyrie and Gloria to the Prince in 1733, and after a wait of three years received the desired distinction.

Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the Baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail and the profound understanding of the Latin text.

Structurally the Mass in B minor falls into four large sections — Kyrie, Gloria, Credo and Sanctus-Agnus Dei. Within each of the larger sections the various movements are laid out according to the diverse expressive values of consecutive portions of the liturgical text. The individual movement must therefore have those particular vocal and instrumental forces which the composer believes to be the most sympathetic to the emotional or dramatic content of the text. This treatment is vividly portrayed in the unrelieved lamenting of the Crucifixus, on a ground bass, and the joyous outburst of the Et Resurrexit which immediately follows. The changes from chorus to solo to duet and the kaleidoscopic succession of orchestral settings is, however, governed by the overall musical need for balance, variety and contrast. Further, certain portions were drawn by Bach from his earlier works.

With all these potentially conflicting factors to be reconciled, one gains some idea of the force of Bach's genius.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. It is effected not only by treating each idea as a separate musical movement, but by the illumination of individual phrases and words within the movement. In the Nicene Creed, for example, after the words "I believe in one God" have been set forth, they are repeated in the three upper voices, while the basses intone "Father Almighty," establishing musically the identification of God as the omnipotent Father. Numerical symbolism may be demonstrated in the seven melodic lines of the Credo, seven being the mystic indivisible number, and the six voices of the Sanctus, the latter in reference to the six-winged seraphim of Isaiah 6:2-3.

The Mass in B minor is scored for soprano, alto, tenor and bass soli, a basic five-part chorus, and the following orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn (originally corno da caccia, the "hunting horn"), timpani, strings and continuo. The present performance follows a baroque practice of assigning the more florid concentrated passages to a small group of singers in contrast to those passages more appropriately sung by the larger chorus.

The quantity and importance of research in the performance practice of Baroque music and the publication of updated scholarly editions of the works of J. S. Bach and other Baroque masters has placed upon conductors and performers a special responsibility with respect to the authenticity of their performances. The size of the performing group, the types of instruments used, tempos dynamics, realization of the figured bass, ornamentation of the melodic line correct interpretation of rhythmic indications — in all these matters it is no longer sufficient to follow well-worn paths of standard symphonic and choral practice or even "Baroque" performance of other groups. Each musical director must rethink each performance in the light of his own continued study and of the latest research, some of it highly controversial, which may be applicable to the situation.

Performance at the Carmel Bach Festival of the Mass in B minor, to cite an outstanding example, has within the past decade or more incorporated a great many of the intrinsic features of Baroque performance practice, with special care afforded to the placing of vocal and instrumental forces on the stage, the ornamentation of melodic lines, rhythmic patterns, and to details of tempo and dynamics.

MONDAY, JULY 20 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

SONYA MONOSOFF, Violin
RALPH LINSLEY, Harpsichord
SALLY KELL, Viola da Gamba Continuo

"Mystery" Sonatas

Heinrich Biber
(1644-1704)

No. 12 The Ascension
Intrada—Aria Tubicinum—Allemande—
Courante—Double

No. 10 The Crucifixion
Praeludium—Aria—Variatio

Sonata No. 6, in C minor (1681)

Biber

Partita, in E. major for Solo Violin

J. S. Bach
(1685-1750)

Preludio—Loure—Gavotte en Rondeau—
Menuett I—Menuett II—Bourrée—Gigue

Sonata No. 4, in C minor, for Violin and Harpsichord
Largo—Allegro—Adagio—Allegro

J. S. Bach

MONDAY, JULY 20 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

BACH AND MOZART

Brandenburg Concerto No. 4, BWV 1049, in G major J. S. Bach
(1685-1750)

Allegro—Andante—Presto

PETER BALLINGER, Recorder
BRUCE HAYNES, Recorder
ROSEMARY WALLER, Violin
FESTIVAL ORCHESTRA

Employing the resources of a solo string instrument and two identical woodwinds for the concertino, Bach exploits in the violin rapid successions of notes, double stops and bariolage, and in the recorders graceful agility and echo effects. In the first movement the ritornello, instead of setting forth the customary stream of uninterrupted energy, has as a distinguishing feature the effect of momentary suspension of motion. The Andante is characterized by antiphonal passages between the full band and the concertino. The Finale is a fugue in which all voices participate on an equal basis, though the straightforward fugal texture is interrupted by florid passages for the solo violin.

Concerto for Flute and Harp, K. 299, in C major .. W. A. Mozart
Allegro—Andantino—Rondo; Allegro (1756-1791)

Cadenzas by Carl Reinecke

DONALD PECK, Flute
ANNE ADAMS, Harp

Mozart's Concerto for Flute and Harp, like other double and triple concertos among his compositions, was written for soloists-members of the same family. In this instance the flutist was the Duc de Guisnes and the harpist the duke's talented daughter. The work was commissioned by the duke and written during Mozart's sojourn in Paris, the high point of the young composer's tour, in company with his mother, in 1777-1778.

While the concerto displays both solo instruments to advantage, and while there is ample opportunity for the exercise of the soloists' technical capabilities, the general tone of the concerto is lyric rather than ostentatiously brilliant. The accompanying strings, oboes and horns play a modest supporting role. According to the Mozart specialist Georges de St. Foix, the programs of the famous Concerts Spirituels, held in Paris during the Easter season, often featured works for two or more soloists with orchestra. This medium, known under the name Symphonie Concertante — in the Baroque period, the concerto grosso — was favored by the aristocratic audiences of the French capital, and there is little doubt that Mozart's work enjoyed this favor.

INTERMISSION

Cantata, BWV 8, "Liebster Gott, wann werd ich sterben?"
J. S. Bach (1685-1750)

Chorus: Liebster Gott, wann werd ich sterben?
(Dearest God, when will my hour come?)

Aria (Tenor): Was willst du dich, mein Geist, entsetzen
(What do you fear, my soul)

Recitative (Alto): Zwar fühlt mein schwaches Herz Furcht
(My weary heart is faint with fear)

Aria (Bass): Doch weichet, ihr tollten vergeblichen Sorgen
(Now yield, you senseless, futile cares)

Recitative (Soprano): Behalte nur, O Welt, das Meine
(Take, O world, all that I have)

Chorale: Herrscher über Tod und Leben
(Ruler over death and life)

MARY ELLEN PRACHT, Soprano
PAULINE LAW, Alto
SETH McCOY, Tenor
DOUGLAS LAWRENCE, Bass
Members of FESTIVAL CHORALE
and ORCHESTRA

Continued on next page.

As *Gott ist mein Koenig* represents the ceremonial among Bach's sacred cantatas, *Liebster Gott, wann werd' ich sterben?* expresses the feelings of the individual believer. Death, regardless of circumstances, is a personal event in contrast to the communal kinship of a public ceremony. In Lutheran chorale texts death is often treated as an occasion of joyful passing into the next life, and translations such as "Loving God, when shall I see thee?" are not necessarily inappropriate.

The orchestration of *Liebster Gott* reflects the meditative and highly personal nature of the text: flute, 2 oboi d'amore, horn (to play the chorale-line with the sopranos), strings, organ and harpsichord. The chorale is song-like, wherein it differs from the form — long sustained notes — generally found in Bach's cantatas. The musical investiture of this text is thus in keeping with both the intimate character of the earnest questionings and confident declarations of the believer, and with the aria-like nature of the hymn-chorale on which the cantata is based, a melody composed by Daniel Vetter (died 1721) organist at the Church of St. Nicholas in Leipzig.

Philipp Spitta illuminates the musical features of this cantata, which he says "contrasts strangely with the stern gravity of Bach's other funeral cantatas." But in spite of its not infrequent "blissful childlike playfulness," the funeral knell sounds through much of the work, first in pizzicato notes on the violins and violas and reiterated high notes in the flute, and then in the basses.

Liebster Gott, wann werd' ich sterben? was written for the Sixteenth Sunday after Trinity; its composition dates from about 1724. The text is a paraphrase of a song with the same opening words by Kaspar Neumann.

Symphony No. 39, K. 543, in E flat major **W. A. Mozart**
Adagio—Allegro—Andante con moto— (1756-1791)
Menuetto: Allegro—Finale: Allegro

FESTIVAL ORCHESTRA

The majestic and commanding Adagio opening of Mozart's Symphony in E flat serves also as a symbolic introduction to all three of the monumental works in this form written by the composer in the summer of 1788, although the slow introduction to Mozart's "Prague" Symphony (No. 38) is a worthy predecessor. The main body of the first movement of No. 39 is a lyric-dynamic Allegro in three-four meter which finds echoes in the corresponding movement of Beethoven's "Eroica" Symphony, composed sixteen years later.

As is not infrequent in Mozart, the slow movement alternates the gallant, learned, and "Sturm und Drang" styles, producing a musical structure of intense strength and tenderness. The Menuet is forthright in its decisive rhythms, with a contrasting trio distinguished by a melodious duet for clarinets, while the Finale epitomizes the versatility of a brisk and single-minded rondo-sonata subject.

TUESDAY, JULY 21 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

JASCHA SILBERSTEIN, Cello

TOMMY GOLEEKE, Tenor

CAMILLE OLAETA, Piano

RALPH LINSLEY, Harpsichord

Pièces en Concert, for Cello

Francois Couperin
(1668-1733)

Prelude—Siciliène—La Tromba—Plainte
Air de Diable

Divine Hymns

Henry Purcell
(1659-1695)

We sing to Him
Lord, what is man
Evening Hymn
Alleluia

Sonata No. 3, Op. 69, in A major for Cello and Piano
Ludwig van Beethoven (1770-1829)

Allegro ma non tanto
Scherzo: Allegro
Adagio cantabile—Allegro vivace

Steinway Piano courtesy of Mrs. Milton H. Shutes

TUESDAY, JULY 21 | 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH

LADD THOMAS, Organist

**ORGAN WORKS OF
JOHANN SEBASTIAN BACH (1685-1750)**

Concerto No. 4 in C Major, (S. 595)

Fantasia in G Major, (S. 572)

Très vite—Gravement—Lentement

Choral Prelude: "Schmücke dich, O liebe Seele"

Prelude and Fugue in A Minor, (S. 543)

Sonata No. 1 in E Flat Major, (S. 525)
Allegro—Adagio—Allegro

Three Chorale Preludes from Orgelbüchlein

Jesu, meine Freude
In dir ist Freude
Ich ruf' zu dir, Herr Jesu Christ

Prelude and Fugue in C Major, (S. 547)

Lilian Murtagh Concert Management

TUESDAY, JULY 21 | **8:30 P.M.**

CONCERT | SUNSET AUDITORIUM

Cantata, BWV, 53, "Schlage doch, gewünschte Stunde"
J. S. Bach (1685-1750)

Aria: Schlage doch, gewünschte Stunde
(Strike, thou hour so long expected)

PAULINE LAW, Alto

This, the better known of Bach's two solo cantatas for alto, is in reality not a cantata but a "mourning aria" in da capo form. The smooth and often song-like melody, for the most part a spreading out of simple major harmonies, is punctuated by the striking of two bells: an illustration of almost ardent surrender in the face of death. Forkel thinks that because Bach uses bells the cantata "does not belong to the period of his purified taste" but is from a slightly earlier time.

Sonata W. 132, in A minor, for Solo Flute **C. P. E. Bach**
Allegro—Poco adagio—Allegro (1714-1788)

DONALD PECK, Flute

Born the third (second surviving) son of J. S. Bach, Carl Philipp Emmanuel Bach came to musical maturity in the waning decades of that period, as the elements of the Classic style of Haydn and Mozart were taking form. It is not surprising, therefore, to find in Emmanuel's music a juxtaposition of the styles of his father and of the pre-Classic Age of Sensibility (Empfindsamkeit), a mid-century approach to musical composition expressed in sudden shifts of dynamics, chromatic melodies, and "sighing" cadential formulas.

The Sonata for solo flute in A minor exemplifies the old and new tendencies. The first and last movements, suggesting certain aspects of the sonata form of the Classic period, are similar in figuration to the compositions for solo violin and for solo cello of Johan Sebastian. The slow movement, on the other hand, is full of expressive chromaticism, the melody outlining subtly shifting harmonies. Carl Philipp Emmanuel was in the service of Frederick the Great from 1740 to 1767, and the prominence of the flute in Emmanuel's chamber music is undoubtedly related to the interest of the royal flutist.

Songs of David

Mein Herz ist bereit **Dietrich Buxtehude**
My heart is prepared, O God; (1637-1707)
I will sing and give praise.
I myself will awake early.
I will sing and praise thee . . . Psalm 57:7-11

THOMAS PAUL, Bass

Members of FESTIVAL ORCHESTRA

Dietrich Buxtehude was one of the most important forerunners of Johann Sebastian Bach. Bach himself esteemed the master by making a 200-mile journey to Luebeck to hear the older master's celebrated evening concerts of vocal and organ music, the *Abendmusiken*.

An outstanding characteristic of the melodic style of this cantata is found also in the vocal works of Bach: the florid treatment of accented syllables of key words. Here the first syllable of "singen" (sing), "wache auf" (awake) and "alle Welt" (all the earth), are made emphatic. The three violins suggest trumpets at the words "Awake up, my glory" and the appropriate biblical instruments at the words "Awake, psalter and harp." The manuscript of the music is among the treasures of the University of Uppsala, Sweden.

Fili mi Absalon **Heinrich Schütz**
(1585-1672)

My son Absalom! Would that I had died in your place. Absalom, my son!

II Samuel 18.33

THOMAS PAUL, Bass

JACK R. BAYES, WILLIAM ERLENDSON,
JEROME JANSEN, RON BERTUCCELLI,
Trombone

Continuo: KENNETH AHRENS, Organ
RICHARD T. ANDREWS, Contrabass

A dramatically sombre setting of David's lament for his son. The opening Sinfonia, in triple metre, introduces the first phrase of the text, while the second phrase is preceded by an interlude, also marked Sinfonia, in contrasting rhythmic style. The German Schutz, who studied under Giovanni Gabrieli and Claudio Monteverdi, applied the early Italian Baroque choral and monodic styles to the development of dramatic sacred music in his native land. His expressive genius is particularly striking in the expanding reiteration of the cry "Absalom," rising to throbbing intensity and then dying away amid the melodic interweaving of the instruments. "Here," declares Schutz' biographer Hans Joachim Moser. "we have exalted inspiration that belongs to the highest achievements in the world of music!"

INTERMISSION

THE CAMERATA MUSICALE

RUTH ADAMS, Viols

SHIRLEY MARCUS, Recorders, Rebec,
Viol, Rauschpfeife, Krummhorn

WILLIAM RUTHERFORD, Organ

PATRICIA DAVENPORT WOOD, Harpsichord,
Recorders, Psalter, Viol

I

Istampie Ghaetta **Anon., 13th century**
Viol, Recorder, Rauschpfeife,
Organ, Percussion

"Jesu, for thy mercy" (carol) **Anon., 14th century**
Viol, Krummhorn, Psalter, Organ

Estampie **Anon., 13th century**
Organ

"Quel fronte signorille in paradiso" **Guillaume Dufay**
(1400-1474)

Consort of Viols

Italian dances **Anon., 14th century**
Lamento di Tristan
La Rotte
La Manfredina
Saltarello

Rebec, Viol, Percussion

II

Fantasy **Robert Cornysh**
(1465-1523)

Consort of Viols

In Nomine **John Baldwin**
(.. ? ..-1619)

Viols, Organ

Aria **Thomas Morley**
(1557-1603)

Recorder, Viols

III

Two Tientos **Miguel de Fuenllana**
(c. 1554)

Viols, Krummhorn, Organ

Two Villancicos **Anon., 16th century**
Recoders, Viols, Percussion

IV

Trio-Sonata in G. major **Georg Philipp Telemann**
(1681-1767)

Andante—Allegro—Largo—Presto
Viola da Gamba, Organ
Continuo (Gamba, Harpsichord)



WEDNESDAY, JULY 22 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

CHRISTOPHER WILLIAMS, Lute
DOUGLAS LAWRENCE, Baritone
DARLENE LAWRENCE, Harpsichord

Songs for Baritone (with accompaniments Alessandro Scarlatti
composed by Arne Dorumsgaard) (1660-1725)

Chi vuole innamorarsi
Cara a dolce
Bellezza, che s'ama
O, dolcissima speranza
Toglietemi la vita ancor

Fort seulement

Francesco da Milano
(1497-1543)

Fantasias:

Book 2, #10
Book 3, #16
Book 1, #14
Book 2, #7
Book 3, #3
Book 3, #5

Pavan

Luis Milan
(fl. 1536)

Lute Solos

Ricercar
Benedictus (Isaac)
Ricercar
O Venus banth (Josquin)

Ricercar

Pavan

Saltarello
Piva

Francesco Spinacino
(fl. 1507)

Vincenzo Capirola
(fl. 1517)

Joanambrosio Dalza
(fl. 1508)

CARMEL MISSION BASILICA

29

WEDNESDAY, JULY 22 | 10:00 P.M.

FOUNDERS' MEMORIAL CONCERT | CARMEL MISSION BASILICA

MUSIC FROM THE GOLDEN AGE OF SPAIN AND MISSIONS IN THE NEW WORLD

In celebration of the Old Monterey Bicentennial

FESTIVAL CHORALE

Members of FESTIVAL ORCHESTRA

I. O Crux, ave, spes unica

Cristobal de Morales
(c. 1500-1553)

II. Lauda Sion salvatorem

J. M. Nunes Garcia
(1767-1830)

Soloists: CLAUDIA CUMMINGS, Soprano
NATASHA KIMMEL, Alto
EDWARD JAMESON, Tenor
DANIEL ELIAS, Bass

III. Concerto No. 4, in G major, for Organ and Harpsichord
Antonio Soler (1729-1783)

Allegro moderato—Aria and variations

KENNETH AHRENS, Organ
RALPH LINSLEY, Harpsichord

Antonio Soler, a native of Catalonia, studied first with Jose Elias, a pupil of the distinguished Spanish organist Juan Cabanilles, and later with Domenico Scarlatti. From 1752 Soler was organist and choirmaster to the royal monastery at El Escorial; in the same year he became a monk of the order of St. Jerome. In addition to his duties at the monastery, Soler served as music master to members of the royal family, who frequently visited the massive residence — containing a fine library — built in the 16th century by Philip II as a retreat and final resting place.

His Concerto in G major, third of a group of six concertos for two organs, reflects the transparent texture and rhythmic vitality of his Italian mentor; his materials are cast in the form of lively imitative dialogue between the two instruments. The performance on the Mission program has been consigned to harpsichord and organ, providing contrasting and combinatory effects in tone color.

IV. Guineo a 5

Gaspar Fernandez
(c. 1566-1629)

Soloists: LOIS UTTERBACK, Soprano
SUZANNE BALES, Alto
GLENN DeWEESE, Alto
ALVIN J. BRIGHTBILL, Tenor
ROBERT P. ARMSTEAD, Bass

V. Laudate pueri, a 4 (1723) Antonio Duran de la Mota
For small Choruses and Harp

BEVERLY BELLOWES, Harp

VI. Versos al Organo, con duo para chirimias Manuel Blasco

EDWARD HAUG, Trumpet
CHARLES BUBB, JR., Trumpet
CAMILLE OLAETA, Organ
SUSAN WILLOUGHBY, Bassoon

VIII. Luzid fragrante Rosa Manuel de Quiroz

NELDA NELSON, Soprano
KENNETH AHRENS, Organ

VIII. Kyrie and Gloria, from Mass Domenico Zipoli
(1688-1726)

Soloists: JOAN ZAJAC, Soprano
MARGARET GORHAM, Alto
TOMMY GOLEEKE, Tenor

IX. Surrexit pastor bonus Tomas Luis de Victoria
(c. 1549-1611)

PROGRAM NOTES

by Professor Robert Stevenson

University of California, Los Angeles

(The Roman numerals refer to the order of performance.)

The listener who knows only the first movement of the Moonlight

Continued on next page.

Sonata might class Beethoven as a melancholy composer. Similarly, the music lover acquainted with only *Vere languores* and *O vos omnes* might think of Victoria as a griefstricken Jeremiah. But no less than 12 of the 21 motets in Victoria's 1572 collection conclude with alleluias. In the 17th, 18th, and 19th centuries his one motet prescribed for every year performance in the Sistine Chapel was his exultant *Quem vidistis pastores*. A generation after his death the critic who knew best Victoria's total output called him "by nature a happy dispositioned composer" (John IV, *Defensa de la musica moderna*, 1649, 25).

IX *Surrexit pastor bonus* (published at Venice in 1572) shows what he could do with a joyous text. At the outset of this Easter motet for six voices the upper trio announces that "the Good Shepherd has arisen." Immediately the lower trio echoes the same glad news. Just before the final alleluia, Victoria slows his pace for a threefold solemn reflection on Christ's death. But this momentary shadow passes and we once more return to the glow of the Easter triumph. Despite Palestrina's having set the same text twice, he never infused it with the drama of Victoria's setting. Witness, for example, Victoria's chordal sequence for the solemn interlude "mori dignatus est": C, B flat, d minor, E flat, D Major, G, C, F.

I Morales's soulful *O Crux, ave, spes unica* (Venice, 1543) more nearly conforms with the stereotype of what Spanish cathedral music should be. He chooses for his text a four-line strophe attached to the famous Passiontide hymn, *Vexilla regis*. According to this strophe, the Cross is man's only hope and the Redeemer's supreme glory. The saintly rely on it and the sinner is rescued by it. The downward plunge of a fifth, the climb back up, followed by an ascending minor second which opens this motet for five voices, was a pathetic melodic formula used with rare effect not only by Morales but also by Victoria (at the beginning of *O magnum mysterium*, 1572).

VIII In contrast with the prevailing sobriety and erudition of Baroque liturgical music in Spain, the Italians from Carissimi to Vivaldi lavished no particular affection on learned devices. Among Italians who emigrated to colonial South America, the most famous was doubtless Domenico Zipoli (1688-1726). Only a year before emigrating to what is now Argentina he had published his *Sonate d'intavolatura per organo e cimbalo* (Rome, 1716). Soon thereafter republished at London as *A third collection of toccatas* and as *Six suites of Italian lessons*, Zipoli's keyboard works at once established his European fame and even today gain him a niche in general histories of music. The Kyrie and Gloria of his New World Mass preserved at Sucre (Bolivia) Cathedral receives its first performance outside South America at the 1970 Carmel Bach Festival. In the same Bolivian archive are to be found works by two other Italian-born composers who later in the same century dominated music at Buenos Aires and Lima, Bartolome Massa and Roque Ceruti. Upon the arrival at Mexico City around 1742 of a fourth Italian celebrity, Ignacio Jerusalem (died 1769), New World music succumbed to Italian influences no less utterly than Spain and Portugal during the epoch of Farinelli and Domenico Scarlatti. The earmarks of this influence are several: (1) no more elaborate fugues or canons; (2) no more echoes of Gregorian modality; (3) no more cantus firmus movements; (4) no more long Mass-movements running on without break or dynamic coloring; (5) no more highly contrapuntal keyboard parts; (6) no more harp accompaniments, but instead abundant violin obbligatos.

II The first South American to study carefully Haydn and Mozart was Beethoven's contemporary Jose Mauricio Nunes Garcia (1767-1830), a native of Rio de Janeiro who spent his entire life there.

Of African descent, he became director of the music in Rio de Janeiro Cathedral June 2, 1798. Already at sixteen he had composed a notable *Tota pulchra es Maria* (still extant in the School of Music Library of the Federal University of Rio de Janeiro). At 24 he was commissioned to write the Te Deum that celebrated the arrival of a new viceroy. In 1808 King John VI transferred his court to Rio (where he resided until 1821). At once Nunes Garcia so impressed this music-loving sovereign that for several years he was a court habitue constantly in demand for new music. A large part of the resulting repertory is now preserved at the same School of Music Library mentioned above. Transcribed from a holograph score in that collection, his Corpus Christi sequence *Lauda Sion salvatorem* (text by Thomas Aquinas) should convince anyone of the high musical level attained by Brazilian blacks already in colonial times. Not because he was Negro but because of his reputation as the "father of Brazilian music" his 1816 Requiem Mass for Queen Maria I was published in 1897, his 1801 Mass in B flat in 1898, and some other large works in 1934-1969. In 1969 the Brazilian Government underwrote publication of still other lengthy Latin works.

VI Instrumental music survives less frequently in colonial archives than does vocal. This is so, because the organists and minstrels owned the music that they played. A cathedral archive such as that at Bogota owns the *Versos* for organ and shawms by the director of music at Quito Cathedral from 1628-1685, Manuel Blasco, because these *Versos* were borrowed. A facsimile of the unfigured organ part of Blasco's *Versos* can be seen opposite page 41 of J. I. Perdomo Escobar's *Historia de la musica en Colombia*, third edition (1963).

V After Juan de Araujo's death in 1712, the cathedral chapter immediately sought for his successor at Sucre Cathedral the most important composer in Potosi musical annals, Antonio Duran de la Mota. However, he was then being so well paid at the mining capital of the Americas, silver-rich Potosi, that the nearby cathedral could not lure him away. Duran de la Mota's important role at Potosi earned him favorable notice in the history of this town that was once the largest in all the Americas (150,000) and for a century the richest, written by Bartolome Arzans de Orsua y Vela (1676-1736). Duran de la Mota's *Laudate pueri* psalm survives in the Cuzco Seminary library. Other works by him circulated widely, as their preservation at La Paz and Sucre still attest.

VII Guatemala Cathedral boasted before 1575 the eminent Spanish-born maestro Hernando Franco (1532-1585) and from 1599 to 1605 the Portuguese-born organist and maestro Gaspar Fernandes. During the 18th century two native-born maestros of comparable merit directed cathedral music, Manuel de Quiroz and his nephew Rafael de Castellanos. Quiroz's *Luzid fragrante Rosa* is a charming strophic air honoring the first native-born saint, Rose of Lima (1586-1617). Signed with an Indian pseudonym, this graceful air in minuet tempo reveals only one facet of a creative talent that ran riot in local color music.

IV Local color obviously inspired Gaspar Fernandes' *Guineo a 5*, first printed in the *Musical Quarterly*, October, 1968, pages 490-495, as a musical supplement to "The Afro-American Musical Legacy in the Americas to 1800." The conflict of black and white and the rivalry of blacks from the Guinea Coast and from Angola are touched on in the text, which also mentions the dance that was in 1610 still new and brisk, the sarabande. Starting with solos that are answered by chorus in African call-and-response style, this Negro-influenced composition set the pattern for scores of similar pieces in Latin American archives called *negros*, *negrillas*, *negriyas*, and *guineos*.

THURSDAY, JULY 23 | 11:00 A.M.

SYMPOSIUM | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

HANDEL'S "ALEXANDER'S FEAST"

Moderator: DR. RAYMOND KENDALL Executive Director: Young Musicians Foundation, Los Angeles

Panel: DR. VIRGIL K. WHITAKER, Professor of English Literature Stanford University

DR. BURTON KARSON, Associate Professor of Music, California State College, Fullerton

THURSDAY, JULY 23 | 3:00 P.M.

ORGAN RECITAL | **BETHLEHEM LUTHERAN CHURCH, MONTEREY**

KENNETH AHRENS, Organist

GLENN DeWEESE, Alto

SPANISH MUSIC FROM THE 16TH - 17TH CENTURIES

Batalla Imperial | **Johannis Cabanilles**
(1644-1712)

Diferencias sobre la Gallarda Milanesa | **Antonio de Cabezón**
(1510-1566)

Tiento de quarto tono por E
la mi a modo de Cancion | **Francisco Correa de Araujo**
(1581-1663)

Pasacalles (mode 1) | **Johannis Cabanilles**

Tiento lleno por B cuadrado

Johannis Cabanilles

From Cantata, BWV 34, "O ewiges Feuer"

J. S. Bach

Aria: Wohl euch, ihr auserwählten Seelen (1685-1750)
(Rejoice, ye chosen spirits)

From Cantata, BWV 170, "Vergnügte Ruh"

J. S. Bach

Aria: Vergnügte Ruh (1685-1750)
(Blessed rest)

Recitative: Wer sollte sich demnach hier zu leben wünschen
(Who would still wish to live here)

Aria: Mir ekelt mehr zu leben
(Life no longer appeals to me)

Passacaglia and Fugue in C minor

J. S. Bach

THURSDAY, JULY 23 | 8:30 P.M.

CONCERT | **SUNSET AUDITORIUM**

Sinfonie Concertante, Op. 84, in B flat major | **Joseph Haydn**
(1732-1809)

Allegro—Andante—Allegro con spirito

ROSEMARY WALLER, Violin
RAYMOND DUSTE, Oboe
JASCHA SILBERSTEIN, Cello
MORGAN GRIFFIN, Bassoon

The awareness among composers of the late 18th and early 19th centuries of the music of the period immediately preceding — the Baroque era — is evident in the persistence or "revival" in modified form of a number of types of composition which had arisen and attained greatness during the 17th and early 18th centuries. Of these types the concerto grosso, a composition in several movements for two or more soloists and orchestra, is noteworthy. Haydn, Mozart and Beethoven all made excursions into this field, designating the works "Sinfonia concertante" or simply "concerto." Structurally these "concerti grossi" of the Classic period show the influence of developments in sonata and rondo form, and the characteristic orchestral ritornello of such Baroque concerti grossi as Bach's Brandenburg Concertos Nos. 2 and 5 are absorbed into the newer procedures.

Yet certain features established in the Baroque period persist in the Haydn Sinfonia Concertante. The concertino (group of soloists) is generally kept distinct from the rest of the orchestra and the florid configurations of their individual melodic lines add further to their "soloistic" distinction. The Sinfonia Concertante was composed in 1792, and thus falls within the period of Haydn's first visit to London.

INTERMISSION 10 minutes

"Alexander's Feast" or, "The Power of Music" | **G. F. Handel**
(1685-1759)

An Ode in honor of St. Cecilia's Day
by
JOHN DRYDEN

MARY ELLEN PRACHT, Soprano

SETH McCOY, Tenor

THOMAS PAUL, Bass

FESTIVAL CHORUS AND ORCHESTRA

PART I

Overture

Recitative (Tenor)

'Twas at the royal feast

Aria (Tenor) and Chorus

Happy, happy pair

Recitative (Tenor)

Timotheus, plac'd on high

Accompanied Recitative (Soprano) The song began with Jove

Chorus The list'ning crowd admire the lofty sound

Aria (Soprano) With ravish'd ears the monarch hears

Recitative (Tenor) The praise of Bacchus

Aria (Bass) and Chorus Bacchus, ever fair and young

Recitative (Tenor) Sooth'd with the sound

Accompanied Recitative (Soprano) He chose a mournful Muse

Aria (Soprano) He sung Darius, great and good

Accompanied Recitative (Soprano) With downcast looks

Chorus Behold Darius, great and good

Recitative (Tenor) The mighty master smiled to see

Arioso (Soprano) Softly sweet in Lydian measures

Aria (Soprano) War, he sung, is toil and trouble

Chorus The many rend the skies with loud applause

INTERMISSION 10 minutes

PART II

Aria (Soprano) The Prince, unable to conceal his pain

Accompanied Recitative (Tenor) Now strike

the golden lyre again

Chorus Break his bands of sleep asunder

Aria (Bass) Revenge, Timotheus cries

Accompanied Recitative Give the vengeance due

Aria (Tenor) The princes applaud with a furious joy

Aria (Soprano) and Chorus Thais led the way

Accompanied Recitative (Tenor) Thus, long ago

Chorus At last divine Cecilia came

Recitative (Tenor, Bass) Let old Timotheus yield

Solo Quartet and Chorus Let old Timotheus yield the prize

In the music to *Alexander's Feast*, there are strong links connecting Handel and the English composer Henry Purcell (1659-1695). Among the poetic works of John Dryden (1631-1700) are two Odes in praise of St. Cecilia, patron saint of music, the first written in 1687 and the

Continued on next page.

second in 1697. The *Song for St. Cecilia's Day* (1687) is concerned completely with the effects of music. Its setting by Purcell in 1692 forms one of the musical odes by this composer which constitute, according to historian Donald Grout, "the direct ancestors of Handel's English oratorios" and, by extension, of Handel's own setting of the same text.

Dryden's second work in honor of Cecilia sets the power of music against the power of military conquerors. The subject is a feast celebrating a decisive victory of Alexander the Great over the Persians in the year 331 B.C. Alexander, his mistress Thais, and his "valiant Peers . . . Their Brows with Roses and with Myrtles bound," enjoy music, food and wine as they relive their battles. As Alexander represents the power of the sword, the power of music is symbolized by the presence of Timotheus of Miletus (447-357 B.C.) a singer and poet, with lyre, trumpets, drums, flute and hautboys (oboes). Having set the stage in the first stanza, Dryden follows with stanzas in which the music of Timotheus evokes successively the divine origin of his art, Bacchus, the mourning of the death of Persian king Darius, and love — "softly sweet, in Lydian measures," — finally arousing Alexander to renewed conquest, whereupon "the King seyz'd a Flambeau, with Zeal to destroy."

The final stanza introduces, anachronistically, the divine Cecilia (martyred 230 A.D.) "Inventress of the Vocal Frame," and the credit for the power of music is no longer the sole right of Timotheus, since "the sweet Enthusiast, from her Sacred Store, enlarg'd the former narrow Bounds, and added Length to solemn Sounds." The ending

impartially bestows praise on both Ancient Greek and Christian Saint:

"Let old Timotheus yield the prize,
Or both divide the crown;
He rais'd a Mortal to the Skies;
She drew an Angel down."

This ode, which Dryden considered his finest poetic work, the composer Handel provided with a musical setting worthy of its stature in English literature. The historical, dramatic and allegorical nature of the text, and Dryden's apt use of words and references to music were especially congenial to Handel's genius in the realm of the heroic, the noble, and the festive. Yet throughout the work it is the "Power of Musique" that continually comes to the fore, and the beauty and relevance of Dryden's poetry is in no way lessened by the repetition of words and phrases which form an integral part of the structure of opera and oratorio arias and choruses in the Baroque period.

Alexander's Feast was composed early in 1736 and first performed on February 19 in Convent Garden. The disposition of Dryden's text in recitatives, arias and choruses — in part indicated by the poet himself — is the work of Newburgh Hamilton. Appropriately for a festive occasion, which ends with Thais leading the way to the burning of the ancient Persian capital, Persepolis, dance rhythms are prevalent. "There is something truly 'classical' about *Alexander's Feast*," writes Paul Henry Lang in his biography of the composer, calling it "a happy and serene score, with its simplicity, diatonic directness, pellucid choral writing and refined orchestration."

FRIDAY, JULY 24 | 11:00 A.M.

CHAMBER MUSIC RECITAL

PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

SALLY KELL, Viola da Gamba

PETER BALLINGER, Recorder

RAYMOND DUSTE, Oboe and Oboe d' Amore

JEAN STEVENS, Oboe

EDWARD HAUG, Trumpet

Members of FESTIVAL ORCHESTRA

Concerto in G major for Oboe d'Amore G. P. Telemann
Soave—Allegro—Adagio—Vivace

Trio Sonata in F major Georg Philipp Telemann
for Recorder, Viola da Gamba and Continuo (1681-1767)
Vivace—Mesto—Allegro

Concerto in F minor for Oboe G. P. Telemann
Allegro—Largo e piano—Vivace

Concerto in D major for Trumpet & 2 Oboes G. P. Telemann
(Allegro)—Grave—Aria—(Vivace)

FRIDAY, JULY 24 | 8:30 P.M.

(Repeat of Friday, July 17, Program)

SATURDAY, JULY 25 | 11:00 A.M.

HARPSICHORD RECITAL

PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

FERNANDO VALENTI

Eight Sonatas

Domenico Scarlatti

Partita No. 2, in C minor

Sinfonia—Allemande—Courante—Sarabande— J. S. Bach

Rondeau—Capriccio

Four Sonatas

Domenico Scarlatti
(1685-1757)

Recordings: Columbia, Music Guild, Vanguard, Westminster
Tornay Management, New York, N. Y.

Neupert Harpsichord courtesy of Kasimoff-Blüthner Piano
Company, Pasadena, Calif.

SATURDAY, JULY 25 | **3:00 P.M.**

LECTURE | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

MOZART'S "THE MAGIC FLUTE"

DR. RAYMOND KENDALL, Executive Director, Young Musicians Foundation, Los Angeles

SATURDAY, JULY 25 | **8:30 P.M.**

(Repeat of Friday, July 18, Program)

SUNDAY, JULY 26 | **2:30 P.M.**

OPERA | **SUNSET AUDITORIUM**

THE MAGIC FLUTE

WOLFGANG AMADEUS MOZART (1756-1791)

English Version after the libretto of Schikaneeber and Giesecke by W. H. AUDEN and CHESTER KALLMAN

SANDOR SALGO

Music Director

JOHN OLON-SCRYMGEOUR

Stage Director and Designer

CAST

(in order of appearance)

Tamino, a Prince **SETH McCOY**

Attendants on the Queen of the Night:

First Lady **MARY-ESTHER NICOLA**

Second Lady **CLAUDIA CUMMINGS**

Third Lady **LOIS VARGA**

Papageno, a bird-catcher **DOUGLAS LAWRENCE**

Astrafiamante, Queen of the Night **JOAN ZAJAC**

Three Slaves **ROBERT FARIS**

CHARLES COLE

ALVIN J. BRIGHTBILL

Monostatos, servant to Sarastro **EDWARD JAMESON**

Pamina, daughter of the Queen of the Night

MARY ELLEN PRACHT

Three Spirits **NELDA NELSON**

CATHERINE HUNTSINGER

NATASHA KIMMEL

First Priest **DANIEL ELIAS**

Sarastro, a High Priest **THOMAS PAUL**

Second Priest **TOMMY GOLEEKE**

Third Priest **ROBERT P. BERNARD**

Papagena **MARGOT POWER**

Two men in armor **TOMMY GOLEEKE**

ROBERT P. BERNARD

FESTIVAL CHORUS, CHORALE, AND ORCHESTRA

Prologue spoken by **SUZANNE BALES**

There will be one Intermission of 15 minutes

"The Magic Flute" at heart is a simple allegory showing that man needs faith, patience and courage if he is to win through to wisdom and a happy life. The original libretto, however, also contains a rather confusing mixture of fantasy, sentiment, symbolism, low comedy and geography. This has led more often than not to productions leaning heavily on scenic display. We are trying an opposite approach. Taking a cue from the clear and relatively spare Auden-Kallman translation, which they refer to as an "interpretation," we are offering a non-illusionary "Flute." Using simple dress suggesting no definite period and a frankly presentational staging, we hope not only that Mozart's music will be served but that the opera may be seen and heard as a unified theatrical experience.

The *Magic Flute*, among Mozart's major works, shows perhaps the most conscious and most thoroughgoing use of Baroque forms. The dotted rhythms of the slow introduction of the overture and the following fugal Allegro follow the general lines of the Baroque French vorture, and the German folklike quality of the arias and duets harks back to similar vocal movements in Bach's secular cantatas and forthright dance movements in his instrumental works.

Most striking, however, is Mozart's use of the chorale "Ach Gott, vom Himmel, sieh' darein" at a critical dramatic point in the opera. Bach had used this chorale as the basis for a cantata (BWV 2), a chorale-prelude for organ, and had made three four-part chorale settings. Mozart's choice of the text can hardly have been fortuitous. It is sung by two men in armor at the portals which lead to the fearsome trials through which Tamino and Pamina must pass, and the idea of divine penetration of the human heart may well be related to the testing of purity and steadfastness symbolized by the trial by fire and water. Significantly, the tenor aria in the above-mentioned Bach cantata begins with the words, "Durch's Feuer wird das Silber rein" (Through fire is silver purified). Musically, Mozart's treatment of the chorale melody is directly derived from the chorale fantasia found in Bach's cantatas, his organ chorale-preludes, and incipiently, in *The Art of the Fugue*, where Bach introduces the musical notes represented by the letters of his surname (B flat, A, C, B natural) as a cantus firmus.

Mozart's immediate contacts with Baroque music have been observed in his early sacred compositions for Salzburg, in which he continued the tradition of the figured bass, from his participation in the informal concerts at the home of Imperial Court Librarian Baron Gottfried van Swieten, a devotee of Bach and Handel, and finally, near the end of his life, from his visit to the Church of St. Thomas in Leipzig, where Bach had served as cantor, and where Mozart played the organ and studied Bach's motets. In *The Magic Flute*, Mozart is at once the heir, the discoverer, and the transmitter of important aspects of Baroque music.

FRIENDS OF CARMEL BACH FESTIVAL

34

PATRONS

Miss Helen Belford
Miss Joy E. Belden
Mr. and Mrs. Arthur Dahl
Dr. and Mrs. Seeley W. Mudd

SUSTAINING

Mrs. A. M. Allan
Miss Anne Barrows
Dr. and Mrs. Henrick L. Blum
Mr. and Mrs. Howard Bucquet
Mrs. Edward A. Bullis
Mrs. Rumsey Campbell
John Castello
Mr. and Mrs. Calvin G. Collins
Mr. and Mrs. John Connell
Mr. and Mrs. Pierre Delfausse
Mrs. Walter Alfred de Martini
Mrs. Charles A. Dowdell
Mrs. Clyde P. Dyer
Mr. and Mrs. Keith B. Evans
Dr. and Mrs. John Douglas Forbes
Mr. Theodore Front
Mrs. John J. Green
Mr. George N. Hale, Jr.
Mr. and Mrs. Hugh Hannon
Mr. and Mrs. Charles Haubiel
Mr. and Mrs. James C. Janjigian
Dr. and Mrs. Samson B. Knoll
Frances M. MacGill
Dr. and Mrs. Arnold Manor
Mr. Robert Mueller
Prof. S. A. Schaaf
Mrs. James H. Schwabacher
Mr. and Mrs. Bernard Van Horne
K. Christie Vogel

SUBSCRIBING

Dr. Stanley R. Abramson
Miss Lila B. Adams
Mr. and Mrs. Michael Antoncich
Mrs. L. Arnstein
Alfred B. Ashley
Mrs. Winifred E. Barber
Mr. and Mrs. Fritz Barkan
Margaret E. Bennett
Mr. Jack Renard Bertram
Manfred Besing
Jean Bigham
Mrs. Richard H. Bimson
Mrs. Toni G. Blasco
Mrs. Gustav F. Blumhardt
Arthur B. Bosenstein
Anne Bool
Mr. John I. Brauman
Dr. and Mrs. William F. Brown
Mr. and Mrs. C. R. Bubb Jr.
Mr. and Mrs. William E. Candy

Mr. and Mrs. W. T. Cardwell, Jr.
Mr. and Mrs. Leo G. Cheim, Jr.
Elizabeth A. Christian
Dr. and Mrs. Gilbert W. Cleasky
Maurice Coulter
Mrs. Etta E. Dakin
Mrs. William B. Doyle
Mr. and Mrs. Nelo Drizari
Mr. and Mrs. Peter J. Ferrante
Dr. and Mrs. H. R. Fishback, Jr.
Katharine L. Fisk
Rev. and Mrs. Francis P. Foote
Mrs. Robert F. Ford
Mr. and Mrs. Norman N. Fromm
Ida Fuller
Miss Sylvia Garrison
Alice Ann Glenn
Howard Greenstein
James R. Griffin
Mr. and Mrs. Lin H. Griffith
Dr. Philip Haims
Mrs. Chauncey J. Hamlin
Mr. and Mrs. James R. Harkins
Pierce W. Harwell
Mr. and Mrs. Henry Hill
Fred Holzer
Mr. and Mrs. John D. Henderson
Helen Herman
Ruby E. Higgins
Mr. and Mrs. Alfred Holzer
Mrs. William S. Howe, Jr.
Mr. and Mrs. Hans Huth
Dr. M. Iger
Miss Ethelinda M. James
Dr. and Mrs. Robert M. Jameson
Mr. and Mrs. Herman A. Janzen
Mrs. John Johantgen
Dr. and Mrs. Bernard Karian
Mrs. Ida C. Kattenburg
Spencer R. Kern
Mr. and Mrs. Hugh S. Koford
Harriette M. Kratt
Charlotte B. LaRoche
Lola M. Lazar
Mrs. Kenneth A. Learned
Arthur Lehmann
Mr. and Mrs. E. R. Lilienthal
Ralph Linsley
Miss Mary Emily Linter
Mrs. Francis V. Lloyd
Dr. Iona Logie
Mrs. Mary Ely Lyman
Mrs. Frances M. MacGill
Mr. and Mrs. Ernst Mayer
Marcia McGrath
Mrs. William McFarlane
Miss Susan McFarlane
Mrs. Eliot G. Mears
Dr. and Mrs. Edwin B. Mehr

Dr. and Mrs. Albert K. Merchant
Dr. Stephen Meredith
Mr. and Mrs. Norman A. Merritt
Louise A. Miller
Mr. and Mrs. J. Fulton Morgan
Mrs. Richard J. Neutra
Mrs. M. S. Nickelsburg
Dr. Beatrice Nold
T. M. Norton
Deborah Orser
Mrs. Reginald Seabury Parker
E. C. Parks
Prof. and Mrs. William Petersen
Clinton B. Phillips
Helga O. Phillips
Frank J. Plash
Mr. David Ralston
Mr. and Mrs. John D. Riggin
Mr. and Mrs. John D. Roberts
David W. Robinson
Mr. and Mrs. J. Gordon Rodgers
Mrs. Marcel Rotchy
Mrs. Robert M. Russell
Mr. and Mrs. Georger L. Sackman
The Maurice D. Sachs Family
Mrs. Charles Sale
Mrs. D. H. Sanders
W. Frederick Schaad
Mr. and Mrs. Albert W. Schoepf
Miss Dorothy Dean Scott
Mrs. Frank A. Scott
Mr. Millard S. Simon
Mrs. William Skowran
Mr. and Mrs. Charles Sobel
Virginia Socolofsky
Mr. and Mrs. Harold Solomon
Miss Marion W. Stevens
Mrs. Gerda St. Galy
Dr. and Mrs. William Stone
Jane Sugden
Dr. and Mrs. Paul K. Theobald
Mrs. Nancy P. Thomas
Mr. and Mrs. Courtney W. Trostle, II
Peggyrose Urner
Mr. and Mrs. Judson Vandevere
Donald F. Vaughan
Mrs. Anne H. Vincent
Mr. and Mrs. Robert von Pagenhardt
Mrs. George Vurek
Mrs. Matt Wahrhaftig
Mr. and Mrs. Harwood Warriner
Mrs. James H. Wells
William B. Wells
Miss Jean Wilder
Miss Constance Wright
Mrs. Storey Wright
Mr. and Mrs. James G. Zeigler
Mrs. Louise Husted Zook

SEASON TICKET SUBSCRIBERS—1970

Mr. and Mrs. Ansel Adams	Carmel	Mr. and Mrs. David Hagemeyer	Carmel	Miss Marie Oliver	Pacific Grove
Miss Lila B. Adams	Carmel	Mr. and Mrs. Parker Hall	Carmel	Dr. Marie Ortmyer	Carmel
Marian Adams	Carmel	Elizabeth Halsey	Carmel	Dr. & Mrs. Shepard F. Palitz	Bakersfield
Mrs. A. M. Allan	Honolulu, Hawaii	Mrs. Chauncey J. Hamlin	Carmel	Dr. Elizabeth Osterman	Carmel
Miss Gertrude Address	Carmel	Prof. Harry E. Handler	Monterey	Mr. and Mrs. Rudolph Panholzer	Carmel
Mrs. Margot Argo	Carmel	Mr. and Mrs. Hugh Hannon	Carmel	Mrs. Reginald S. Parker	Cambridge, Mass.
Mr. & Mrs. Ralph B. Atkinson	Monterey	Mr. and Mrs. James R. Harkins	Carmel	Mrs. Ludmilla A. Patrick	Berkeley
		Mr. and Mrs. Monte Harrington	Carmel	Mr. and Mrs. Thomas Paul	Pacific Grove
Mrs. Gates Baldwin	San Marino	Celia E. Harris	Carmel	Mrs. John B. Payne	Monterey
Joy E. Belden	Pasadena	Mrs. Marcia Hart	Menlo Park	Mrs. James L. Pierce	Palo Alto
Helen Belford	Pasadena	Mr. & Mrs. Charles Haubiel	Los Angeles	Mr. and Mrs. Arthur Porter	Pacific Grove
Mrs. L. J. Bennett	Acampo	Mrs. Lowell C. Hawk	Larkspur	Mr. and Mrs. Charles W. Puckett	Fresno
Margaret E. Bennett	Carmel	Mrs. Lauffer T. Hayes	Piedmont	Mrs. Emil Reinhardt	Piedmont
Jack Renard Bertram	Palo Alto	Mr. Larry Hedges	Fresno	Mr. & Mrs. Robert Ricklefs	Pebble Beach
Dr. and Mrs. Robert L. Black	Monterey	Dorothy Heer	Salinas	Dr. Norman Rudy	Fresno
Mrs. Anne Bliss	San Jose	Dr. Friedy Heisler	Carmel	Richard Rudy	Fresno
Dr. and Mrs. Henrik L. Blum	Berkeley	Francis Heisler	Carmel	W. Frederick Schaad	Carmel
Mrs. Gustav F. Blumhardt	Carmel	Mr. & Mrs. Albert Hellenenthal	Sacramento	Prof. S. A. Schaaf	Berkeley
Mrs. Bela S. Bory	Washington, D.C.	Mary Heller	Atherton	Mrs. Barbara Ann Schetter	Fresno
Mrs. Richard L. Bowers	Eugene, Ore.	Robert Henry	Cypress	Mrs. Philip Schneeberger	Carmel
Margaret Bradshaw	Carmel Valley	Helen Herman	San Jose	Mrs. Marjorie B. Sheridan	Stockton
Mrs. C. R. Bubb	Menlo Park	Mr. and Mrs. Jack C. Herron	Carmel	Mr. and Mrs. Ferol Simpson	Richmond
Mrs. Edward Bullis	Berkeley	Mrs. E. M. Hibbing	Monterey	Mrs. Harold Sippy	Carmel
		Mrs. Elizabeth W. Hill	Pacific Grove	Mrs. W. B. Skowran	Carmel
Mrs. Herbert Cabral	Palo Alto	Mr. and Mrs. Henry Hill	Berkeley	Miss Audrey Smith	Salinas
Mrs. Carvel Caine	Claremont	Mrs. Peter T. Hopkins	Carmel Valley	Miss Jean Smith	Salinas
Mrs. Rumsey Campbell	Carmel	Mr. & Mrs. W. S. Howe, Jr.	San Francisco	The Rev. and Mrs. S. E. Smith	Monterey
Mary F. Card	Claremont	David Hughes	Carmel	Florence Smythe	Carmel
Mr. & Mrs. W. T. Cardwell, Jr.	Whittier	Mr & Mrs. Robert C. Huntley	Los Angeles	Paul Sorel	Los Angeles
John W. Castello	Los Angeles			Lynn Steele	Altadena
Mr. & Mrs. Colin K. Chambers	Monterey	Dr. and Mrs. Robert Jameson	Cupertino	Maria Stein, M. D.	Walla Walla, Wash.
Mrs. Green Chapman	Carmel	Mrs. Anna D. Jamieson	Pacific Grove	Marion W. Stevens	Carmel
Mrs. Guthrie Clark	Palo Alto	Miss Edith Jamieson	Carmel	Hascal V. Stewart	Carmel
Brooks Clement	Big Sur	Mr. and Mrs. James C. Janjigian	Fresno	Mrs. Gerda St. Galy	Carmel Valley
Richard D. Colburn	Beverly Hills	Mrs. Leslie M. Johnson	Carmel	Dr. & Mrs. William Stone	Salt Lake City
Mrs. Calvin Collins	Menlo Park	Rev. George E. Johnson	Tiburon	Mrs. Martel Stover	Carmel
Mrs. Olive G. Condliffe	Berkeley	Miss Lucile M. Johnston	Monterey	Mr. and Mrs. David Stuart	Monte Sereno
Mrs. Victor E. Cooley	Carmel	Dr. and Mrs. S. S. Jurow	Hillsborough	Jacqueline Talbot	Carmel
Maurice E. Coulter	Point Arena	Rabbi and Mrs. W. Kaelter	Long Beach	James E. Taylor	Carmel Valley
Mr. & Mrs. R. A. Crawford	Pebble Beach	Miss Claire M. Kennedy	Carmel	Mr. & Mrs. Wilson E. Taylor	Menlo Park
Mrs. Elizabeth Crichton	Carmel	Dr. & Mrs. J. H. Kennedy	Santa Barbara	Dr. and Mrs. Paul K. Theobald	Carmel
Elizabeth Greer Croftan	Carmel	Mrs. Joseph J. Kittell	Pebble Beach	Lana Thomas	Menomonee Falls, Wisc.
		Dr. and Mrs. Samson B. Knoll	Carmel	Mrs. Albert R. Thompson	Pebble Beach
Mr. & Mrs. Arthur L. Dahl	Pebble Beach	Dr. Robert T. A. Knudsen	San Francisco	Mrs. Doris Stevens Thompson	Carmel
Arthur Davis	Carmel	Hariette M. Kratt	Burlingame	Mrs. Eugene O. Thompson	Carmel
Mrs. W. A. deMartini	San Francisco			Mr. and Mrs. E. H. Thunig	San Francisco
Mrs. S. Hasket Derby	Carmel	Mr. and Mrs. Carlisle Lane	Berkeley	Dr. Paula Tobias	Pacific Grove
Mrs. A. de Vries	Carmel	Mrs. John Sterling Lane	San Francisco	Mrs. W. Carroll Tornroth	San Francisco
Mrs. Roland E. Dockstader	Whittier	Patricia Lane	Carmel	Edith P. Truesdell	Carmel
Mrs. Charles A. Dowdell	Carmel	Winifred Lane	San Francisco	Mrs. C. A. Trumbly	Carmel
Mr. and Mrs. Nelo Drizari	Carmel	Mrs. Gustaf Lannestock	Carmel	Mrs. Ernest H. Vamos	San Francisco
Mrs. Brown Dunaway	Pebble Beach	Kyle P. Laughlin	Monterey	Mr. & Mrs. Judson Vandevere	Monterey
Traylor Dunwoody	Carmel	Mrs. Walter M. Lehmann	Carmel	Mr. and Mrs. Bernard Van Horne	Carmel
Mrs. Clyde P. Dyer	Carmel	Francis P. Lloyd	Carmel	Mrs. Hede Vasen	Carmel
Mr. & Mrs. Harwell Dyer	Carmel Valley	Mrs. William Love	Carmel	Mary Viadro	Berkeley
		Mrs. Mary Ely Lyman	Claremont	David E. Vieira	San Francisco
Mrs. Emil A. Edlind	Carmel			The Rev. Frederick L. von Husen	Hawaii
Robert W. Ehmann	San Diego	Dr. M. Judson Mackby	San Francisco	Mr. and Mrs. Robert von Pagenhardt	Carmel Valley
Mr. and Mrs. Alexander Ellett	Carmel	Dr. and Mrs. Arnold Manor	Monterey		
Nancy Elliott	Clovis	Linda Marchioni	San Francisco	Mrs. Matt Wahrhaftig	Piedmont
Mr. and Mrs. Keith B. Evans	Carmel	Dr. Rudolph P. Marcus	Sierra Madre	Mr. & Mrs. Harwood Warriner	Saratoga
Miss Jean Eyre	Carmel	Dr. Harvey Marshall	Monterey	Jean Farriner	Carmel
		Mrs. Charles H. Mathews	Carmel	Merritt V. Weber	Carmel
Mr. and Mrs. John W. Farr	Carmel	Mrs. Louis Mayer	Carmel	Miss Sheila Webster	Carmel
Arleen Farrow	Carmel Valley	Miss Susan McFarlane	Clovis	Bernhardt Weidenbaum	San Jose
Mr. and Mrs. Peter J. Ferrante	Carmel	Mrs. William McFarlane	Clovis	Mrs. Robert G. Weil	Lafayette
William Field	Point Reyes Station	Mrs. V. J. McGill	San Francisco	Carl Wellard Family	Long Beach
Mr. & Mrs. Frank L. Fine	Seattle, Wash.	Mr. & Mrs. Donald McLaughlin	Stockton	Celinea Wells	Carmel
Mr. & Mrs. Robert Folkoff	San Francisco	Mrs. Eliot G. Mears	Stanford	Mrs. Joseph Weston	Carmel
Marjorie Fontana	Carmel	Dr. and Mrs. Edwin B. Mehr	San Jose	Craig W. White	Atherton
		Dr. and Mrs. Albert K. Merchant	Carmel	Miss Lucile White	San Francisco
Mr. & Mrs. J. D. Forbes	Charlottesville, Va	Mr. & Mrs. Norman Merritt	Palm Springs	Mr. & Mrs. R. B. Whitney	Amherst, Mass.
Mrs. Robert F. Ford	Pebble Beach	Mrs. M. E. Q. Miller	Carmel	Mr. and Mrs. Eben Whittlesey	Carmel
Mr. & Mrs. Norman Fromm	San Francisco	Mrs. James William Moore	Carmel	Dr. & Mrs. James A. Williams	Sacramento
Mrs. William E. Gagen	Sonora	Mrs. Doris R. Morgan	Penryn	Mr. and Mrs. Laidlaw Williams	Carmel
Mrs. Harriet Gill	San Diego	Fanchon Mowers	Carmel Valley	Dr. and Mrs. W. B. Williams	Carmel
Mrs. David Gilmore	Oakland	Dr. and Mrs. S. W. Mudd	Monterey	Mrs. Margaret S. Wilson	Carmel
Miss Hope M. Gladding	Berkeley	Brian B. Mullen	Medford, Ore.	Dr. and Mrs. Mast Wolfson	Monterey
Mr. and Mrs. Harry W. Goebel	Carmel	Margaret E. Murdock	Berkeley	Dr. Paul R. Woudenberg	Santa Monica
Mr. and Mrs. Ben Gould	Los Angeles			Mrs. Storey Wright	Carmel
John Grady	Cypress	Mitko Nedeff	Carmel Valley	Mr. and Mrs. Fritz T. Wurzburg	Carmel
Capt. J. D. Green	Monterey	Nikki Nedeff	Carmel Valley	Mrs. H. R. Youngman	Monterey
Mrs. John J. Green	Pebble Beach	Nizza Nedeff	Carmel Valley	Miss Bertha V. Zerega	Carmel
Dr. & Mrs. James Griffin	Carmel Valley	The Rev. H. M. M. Nicholas	Carmel	Mr. and Mrs. J. G. Ziegler	Carmel Valley
Dr. & Mrs. Morris Gutterman	Menlo Park	Emile Norman	Big Sur	Mrs. Edgar T. Zook	Carmel Valley

HISTORICAL INSTRUMENTS PLAYED IN THE CARMEL BACH FESTIVAL

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others, modern reproductions. The following descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey) Laukhuff Organ, made in West Germany to specifications drawn by Mr. John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops; 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

CELLO (Sally Kell) Caressa et Francaix, Paris, 1919

CELLO (Jascha Silberstein) Matteo Georiller, Venice, 1720.

One of the finest specimens of this great master. It belonged at one time to Edward Feuermann and later to Joseph Schuster.

CONTRABASS (Richard T. Andrews). Make by Durant in Paris, 1797.

HARPSICHORD (Fernando Valenti) Modern instrument, made by Neupert in Nürnberg, Germany.

Two manuals; two 8', one 16', one 4', two lute stops. Loaned through the courtesy of Kasimoff-Blüthner Piano Company, Pasadena, Calif.

HARPSICHORD (Ralph Linsley) Modern instrument, made by Neupert in Nürnberg, Germany.

Two manuals; two 8', one 4' and one lute stop. Property of the Carmel Bach Festival; anonymous donor.

HARPSICHORD (Ralph Linsley) Modern instrument, made by Wittmayer in Gartenburg, Germany.

One manual; one 8', one 4', one lute stop. Property of the Carmel Bach Festival; bequeathed by Mrs. Helen Fuller.

KRUMMHORN (Camerata Musicale) Modern reproduction. Steinkopf, 1964.

LUTE (Christopher Williams) Modern reproduction, made by Herman Hauser, 1917.

A 13-stringed instrument.

OBOE d'AMORE (Raymond Dusté) Modern reproduction by Marigaux in France.

A mezzo-soprano instrument with pear-shaped bell.

ACKNOWLEDGEMENTS

The Carmel Bach Festival, Inc., wishes to express its deepest appreciation and thanks to All Saints' Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, Hollywood Presbyterian Church; to the City of Carmel; to Dorothy Bowman, Mgr. of Sunset Cultural Center, to Richard Brace and to Sir Harry Downie, Curator of Carmel Mission; to Carmel Pine Cone, Carmel Valley Outlook, C. S. Monitor, Game and Gossip, Key Magazine, L. A. Times, Monterey Peninsula Herald, Oakland Tribune, Palo Alto Times, Sacramento Bee, S. F. Chronicle, S. F. Examiner, San Jose Mercury, Sunset Magazine, This Month; to American Guild of Musical Artists, Carmel Music Society, Monterey County Symphony, Musicians' Union of Monterey County; to KFAC, KKHI, KWAV; to Carmel Business Association, Carmel Fire Department, Carmel Police Department, Carmel School

Board and School of Adult Education, D. Bradburn & Co., Monterey Savings and Loan Association, Monterey Peninsula College; to the hotels, motels and merchants; to the soloists and to the members of the Festival Chorus, Festival Chorale and Festival Orchestra; to the Festival Committee; to the Stage Crew, Staff and Ushers; and to all who have labored to make the Carmel Bach Festival a success.

The Festival expresses its thanks to the following individuals who have generously provided materials, information and services relative to the programs: Ida C. Kattenburg, Serena de Lotell, Toni de Werk, Patricia Deeney, Marion Rubinstein, Neal La Monaco, Music Library, Stanford University; Professor Robert Stevenson, University of California, Los Angeles; Dr. Vincent Duckles, Harriet Nicewonger, John Emerson, Music Library, University of California, Berkeley; Helen M. L. Colby, Lisa and Jeanne Colby; Joan Smiles; Thomas Paul.

OBOE d'AMORE (Jean Stevens, Eleanor Biondi) Modern reproduction by Howarth in London, England, 1958. Property of Raymond Dusté.

Ordered by Raymond Dusté on the recommendation of Evelyn Barbirollo, who supervised the tuning and key-work.

ORGANO DI LEGNO (Kenneth Ahrens) Designed and constructed by Otto Rindlisbacher in Zürich, Switzerland. Loaned through the courtesy of Emile Norman and Brooks Clement.

"Organo di legno" or "Wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedacht 8', Rohrflöte 4', and Principal 2'. The two lower octaves of the Gedacht 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement).

PORTATIVE ORGAN (Camerata Musicale) Modern reproduction by Abbott & Sieker, Los Angeles, Calif., 1970.

PSALTERY (Camerata Musicale) Modern reproduction by Dolmetsch, Haslemere, England, 1964.

RAUSCHPFEIFE (Camerata Musicale) Modern reproduction by Steinkopf in Celle, Germany, 1965.

REBEC (Camerata Musicale) Modern reproduction by Dolmetsch, in England, 1966

RECORDERS (Camerata Musicale) Modern reproductions by Küng, Crown in Switzerland, Von Huehne in Boston.

RECORDER (Peter Ballinger) Modern reproduction by Dolmetsch, Haslemere, England, 1960

RECORDER (Bruce Haynes) Modern reproduction, made by Hans Coolsma in Holland, 1970.

TREBLE VIOL (Camerata Musicale) Modern reproduction by Dolmetsch in Haslemere, England, 1950.

VIOLA (Thomas Hall) North Italian, maker unknown, 18th century.

VIOLA DA GAMBA (Camerata Musicale) Pieter Rombouts in Amsterdam, 1708.

VIOLA DA GAMBA (Camerata Musicale) Modern reproduction by Zeitner in Berlin, 1969.

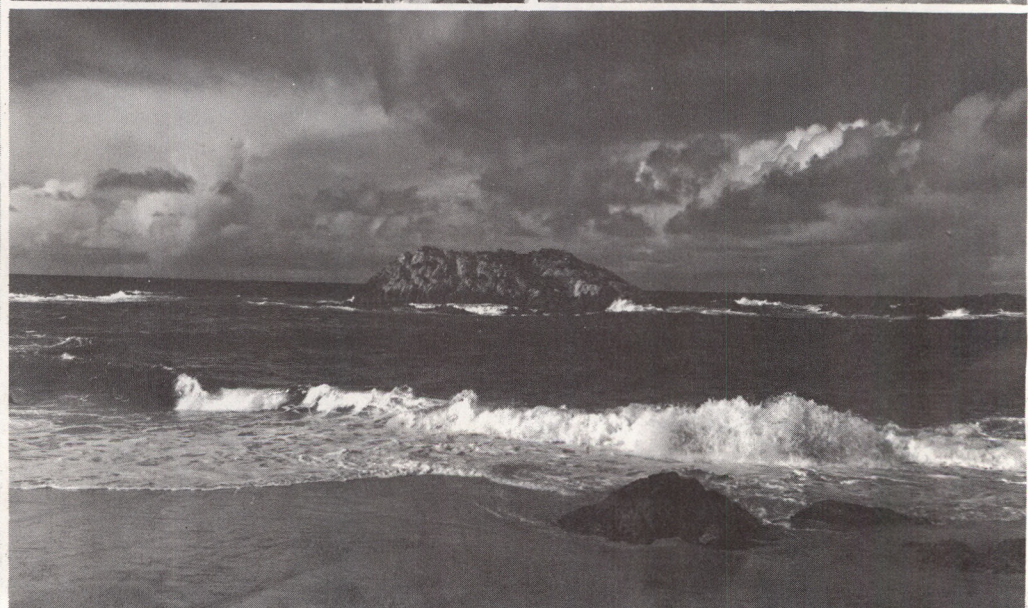
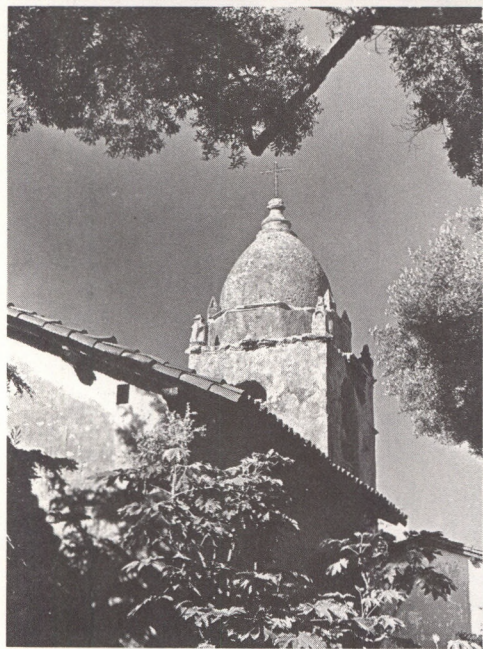
VIOLA DA GAMBA (Sally Kell) Modern reproduction made by Zeitner in Berlin, 1967.

VIOLIN (Sonya Monosoff) Nicoló Amati, c. 1678.

An instrument of the "grand pattern" type, somewhat larger than the usual, thus producing a richer and deeper tone.

VIOLIN (Rosemary Waller) Joannes Baptista Gabrieli, Florence, Italy, 1763.





ADVERTISERS IN THE FAMOUS MONTEREY PENINSULA AREA

PROFESSIONAL



We value greatly the reputation we have made in filling and dispensing the latest and most up to date pharmaceuticals available. You can count on us to fill your prescription exactly as your doctor has ordered.



Although we stock and sell many items of a non pharmaceutical nature, we never forget our main purpose, filling those prescriptions. You can rely on prompt, dependable, accurate service here.

In addition to expert prescription service, we stock a complete assortment of health and beauty aids, cold remedies, dietary supplies, vitamins, first aid and geriatric needs.

You'll enjoy shopping in an atmosphere of comfort and friendliness. Our pharmacy is the largest and most modern on the Peninsula.

Come in today. You'll like our service.



DALE BYSTROM



BRUCE TICHENOR

Longs Drugs

6 CARMEL CENTER
RIO ROAD AT HI-WAY 1
CARMEL, CALIF.
Drugs and
Dietary
Supplies
OPEN DAILY
9:30 A.M. TO 9:30 P.M.
SUNDAY 10 A.M. TO 7 P.M.

THE MADDEN COMPANY

Photocopy Machines — Supplies-Service

824 Munras Avenue
Monterey, California
Santa Cruz-Salinas
Phone 373-1539

Phone 375-3956 Overlooking the Bay

Angelo's
SEA FOOD GROTTTO

*We Specialize in Sea Food & Pizza
Bohemian Atmosphere*

Fishermans Wharf, Monterey, Calif.

Sans Souci Restaurant

STEVE and MARY ELLEN BOKOR
Hosts

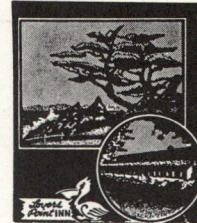
Phone 624-6220
Lincoln St. bet. Fifth and Sixth
Carmel-by-the-Sea

Zenith — Fisher Stereo Consoles

Lloyd Day

Radio — Television — Stereo
SALES and SERVICE

490 Lighthouse Ave., Monterey, Calif.
Telephone 373-2929



*Lover's
Point*

Drive-Inn Restaurant
17th and Ocean View
Blvd., Pacific Grove
on famous 17-Mile
Drive

the BACHELOR SHOP

Telephone 375-3668
463 Alvarado St.
Monterey, California
Alfred Spallino, Jr.

VILLAGE HARDWARE

COMPLETE LINE COUTMET COOKWARE

Telephone 624-7387 • P.O. Box LL
Ocean Avenue Carmel, California

S. A. S. GALLERY

featuring recent works by
LESLIE EMERY
in the Carmel Craft Studios Bldg.

Holiday Inn® Carmel

If you are visiting the Monterey Peninsula, and not staying here, you're missing something! Why not drop by for cocktails in the Fandango Room, or dinner in the spanish motif Serra Room. Look around . . . you'll want to make reservations for your next week or week-end at Holiday Inn Carmel.

Highway 1 at Rio Road
Carmel
Reservations 624-1841



Four Super Markets and Dept. Stores
Serving the Monterey Peninsula

STORE LOCATIONS:

Canyon Del Rey at Fremont Blvd. in Del Rey Oaks
1030 East Alisal at Sanborn in Salinas
Carmel Rancho Shopping Center
New Monterey, Lighthouse Avenue

Monterey Insurance Agencies

General Insurance Brokers

GEORGE CLEMENS

JACK CRAFT

Phone 373-4925

Monterey, California

Henri Corbat SWISS JEWELERS



Designer and Creator of Fine Jewelry
Registered Jewelers — American Gem Society

San Carlos and Fifth • Phone 624-5621
P.O. Box 3608, Carmel-by-the-Sea, Calif.

Gallatin's IN MONTEREY An Outstanding Restaurant

Overnight Guests

Deluxe Suites

Wayside Inn

Mission at 7th
Carmel-by-the-Sea, California

P.O. Box 101

624-5336

We'll see you at the "Wayside"

Del Monte Lodge



Famous Pebble Beach Golf Links adjoin the luxurious Del Monte Lodge. Five other championship courses are nearby. Chic new Club XIX is now open for lunch and dinner. Also available: tennis, swimming, trap and skeet, riding, and Beach and Tennis Club privileges. American Plan rates; now includes fabulous haute cuisine. For reservations, write Del Monte Lodge, Pebble Beach, California 93953 or phone (408) 624-3811. B. A. Coleman, General Manager. Robert Rissel, Resident Manager.



Coachman's Inn
CARMEL-BY-THE-SEA

Ph. 624-6421 P.O. Box C-1
San Carlos at 7th



The Wells Book Store

GRAVES L. COX

Ocean Avenue near Dolores

Phone 624-1494

P.O. Box Z

Carmel, California 93921

FINE GIFTS - MAILING SERVICE

City of Florence

Nancy M. D'Angelo

Ocean Avenue at San Carlos
P.O. Box 5666, Carmel, California
Telephone 624-3457

LEO TANOUS OCEAN AVENUE REALTY

Homes and Ranches

Phone 624-1234
Post Office Box 3322
Carmel, California

WHERE QUALITY REIGNS SUPREME WISHART'S BAKERY

Carmel-by-the-Sea, California

Frank P. Garnero
Code 408-624-6250

Ocean and Mission
P.O. Box 901

Compliments to
Bach Festival

THE CLOCK GARDEN RESTAURANT

565 Abrego
Monterey, California

DON MANN

nb

FLOWER SHOP

Monte Verde and Ocean

CARMEL, CALIFORNIA

Phone 624-5344

P.O. Box 3758

Carmel Drive-In Market

GROCERIES • MEAT MARKET
LIQUORS

Dolores & 8th Carmel, California
For Free Delivery Phone 624-3476

Normandy Inn

OCEAN AVENUE

P.O. Box 1706

Carmel-By-The-Sea, California 93921

Phone 624-3825

between

Monte Verde and Casanova

CARMEL, CALIFORNIA

Old World Charm with the Comforts of Today





RESTAURANTS
Monterey

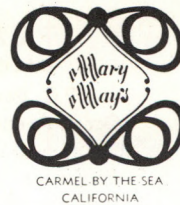
THE CHATEAU — Phone 373-2908
NEPTUNE'S TABLE — Phone 375-3113
CERRITO'S On The WHARF—375-6218

TALBOTT - CARMEL



LARGEST SINGLE COLLECTION OF
TALBOTT DESIGNED TIES
AND ACCESSORIES

At the Entrance to the
COURT OF THE GOLDEN BOUGH



Dolores Pharmacy

KENNETH L. SHOOK
Pharmacist-Owner

MARJORIE A. SHOOK
Co-owner

Phone 624-2735 Day and Night

Dolores at 7th P.O. Bin 5277
Carmel-by-the-Sea, California 93921



In Carmel

SCANDIA RESTAURANT

Open 11:30 A.M.—10 P.M. Daily
Ocean bet. Lincoln and Monte Verde
Carmel-by-the-Sea, California
624-6546



VILLAGE SHOE TREE
CARMEL BY THE SEA

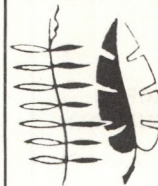
WOMEN'S SHOES EXCLUSIVELY
On Ocean Avenue, Carmel-by-the-Sea
and Del Monte Center

Wayfarer Inn

Fourth Avenue at Mission Street
Carmel-by-the-Sea

Fred & Pat Billett
Managing Owners

P.O. Box 1896
Phone 624-2711



TRADEWINDS STUDIO INN

CARMEL, CALIFORNIA

Mission & 3rd

Phone 624-2776 • P.O. Box 3403



CARMEL

Mission Cleaners

Ocean Avenue at Mission
Phone 624-6546

Best Wishes to the
Carmel Bach Festival

ROLLER CHEVROLET CO.

Raffaello Restaurant

Hours from 6 p.m. to 10 p.m.

Mission between Ocean and Seventh
Carmel, California
Residence 624-4383
Business 624-1541

CRICHTON HOUSE RESTAURANT & COCKTAIL LOUNGE

The new delightful meeting place after the
BACH FESTIVAL CONCERTS

At Mission and 7th
624-2406

IN CARMEL — VISIT

The Cork 'n Bottle Wine Cellar

DIRECT IMPORT PRICES

Rare Old and Unusual Vintages

OCEAN & DOLORES 624-3833

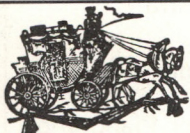


GIFTS

FROM FAR
AWAY PLACES

SEVEN SEAS

Dolores Street Carmel



margaret peasley Travel Agent
CARMEL-BY-THE-SEA • BOX 845
Dolores at 7th Phone 624-3855

Sunset Terrace — Mission and Eighth
Carmel, California
Box 3548, Carmel, California
Phone 624-8231

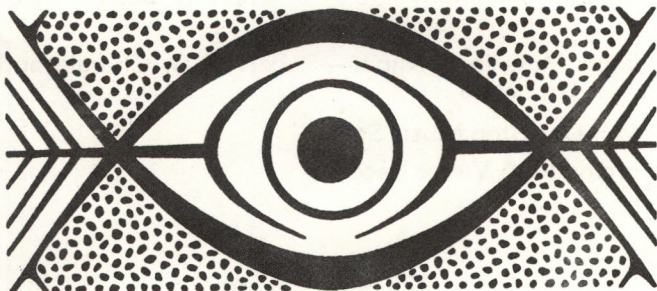
Knapp Mill & Cabinet Co.

General Millwork • Building Materials
Paints and Hardware
775 Foam, New Monterey, California

**FERRARI • FIAT
ALFA ROMEO**

RAMSEY MOTOR CO.

1154 Del Monte Avenue
Phone 373-2451 Monterey, California



EMILE NORMAN GALLERY

Mission Street between 5th & 6th, Carmel

A Continuing Exhibit of the
most recent works of this great
artist is on display daily includ-
ing Sundays.

624-1434

KODAK

POLAROID

CAMERA CRAFT

DALE W. AND ROSA LEE HALE

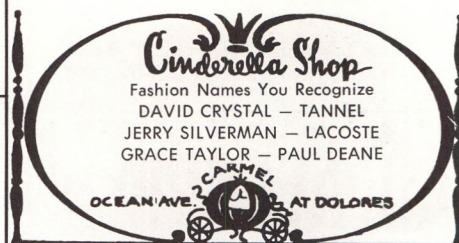
P.O. Box 1350 — Phone 624-4127
Ocean Avenue between Dolores & San Carlos
Carmel, California

LEICA

ZEISS

This year . . .

TWO CINDERELLA SHOPS
TO SERVE YOU



Casual Clothes for Women
JOHN MEYER of NORWICH — HAYMAKER
HADLEY — GARLAND — GRAFF
Including a big array of Pants
and Pantsuits.

Dolores Between 5th and 6th • Carmel

CARMEL ART ASSOCIATION GALLERY

PAINTINGS SCULPTURE

Dolores between Sixth and Fifth

Rentals

Gallery Open Daily



A BOOKSHOP
DEDICATED TO CHILDREN

Mission and 5th • Behind The Clam Box
Carmel-by-the-Sea
Telephone 624-4444

The Bib'n Tucker

FINE CHILDREN'S CLOTHING
Infants • Boys to 6x • Girls to 12
Shower Gifts
Del Monte Center

Monterey
372-6566

Carmel
624-2185

Phone 624-5170

P. O. Box 5935

Cottage of Sweets

Custom Chocolates and Candies
Across from Pine Inn
Ocean Ave., Carmel, California

Principal Motors, Inc.

English Ford-Mercury-Lincoln Continental

230 Calle Principal
Monterey, California
Phone 372-7578

CANDLE LIGHT INN

Carmel's most beautiful
garden motel

Phone (408) 624-6451 P.O. Box 5115
San Carlos between 4th and 5th

BACH

THE FABULOUS RCA RECORDINGS
now available at ABINANTE'S

J. S. Bach Six Brandenburg Concertos by Boston
Symphony—Charles Munch
J. S. Bach Partita No. 2, in C Minor
J. S. Bach Capriccio on the Departure of His Beloved
Brother
J. S. Bach Fantasia in C Minor — Harpsichord by
Wanda Landowska
J. S. Bach Six Sonatas for Violin and Harpsichord
Erick Friedman, Violin
Bruce Prince-Joseph, Harpsichord
Bach Organ Music by Carl Weinrich
Bach Organ Music of The Bach Family by Carl
Weinrich
Lute Suites No. 1 & 2 by Julian Bream

Six Brandenburg Concertos—
Southwest German Chamber Orchestra
Friedrich Tilegant, Conductor

Mozart: Concerto No. 21 in C Major for Piano and
Orchestra
Concerto No. 24 in C Minor for Piano and
Orchestra

Robert Casadesus, Piano
Cleveland Orchestra, George Szell,
Conductor

Mozart: Symphony No. 41 (Jupiter) Boston Sym-
phony Orchestra

Bach Mass in B Minor—Robert Shaw Chorale and
Orchestra

Hear These and Many Others Now at Your One Stop Music Store
(The Worlds Greatest Artists Record on RCA Victor Records)



425 Alvarado Street

Phone 372-5893

Home of MASON & HAMLIN, CHICKERING, WURLITZER, GEORGE STECK AND OTHER FINE PIANOS, WURLITZER ORGANS.

IMPORTS &

Carmel Rancho Shopping Center
Between UCB and Monte Mart
Corner Carmel Valley Road
and Hiway 1
OPEN EVERY DAY 10 TO 6
TELEPHONE 624-0888

KIP'S FOOD CENTER

GROCERIES — LIQUORS — MEATS
FRESH PRODUCE
DELIVERY SERVICE
7 DAYS 8 A.M. TO 9 P.M.
INCLUDING HOLIDAYS
Ocean Avenue and San Carlos, Carmel
Phone 624-3821

THE AMERICAN BACH FOUNDATION

presents

the 1971 Audition for pianists of the

JOHANN SEBASTIAN BACH
INTERNATIONAL
COMPETITIONS

June 11-12-13, 1971

For further information write to:

RAISSA TSELENTIS

Founder-President

1211 Potomac Street, N.W.
Washington, D.C. 20007

Johann Sebastian Bach . . .

1 1 1 1

To the Glory of God and the
refreshment of the spirit of
mankind.

1 1 1 1

FARLINGER FUNERAL HOME

MONTEREY, CALIFORNIA

M. E. LARKIN & SON MASONRY CONTRACTOR

838 Casanova
Monterey, California 93940
Telephone (408) 375-7981

DICK SEARLE APPLIANCES

SALES AND SERVICE
General Electric
680 Broadway, Seaside, California 93955
Phone 394-6505

HAAS CLAVICHORDS

Double and Single Strung
Clavichords
Spinets and
Double Manual Harpsichords
6797 Soquel Drive, Aptos • 688-5568

"Leading in Quality and Service"

Vapor

SUDDEN SERVICE CLEANERS

BILL QUINONES
951 Del Monte Avenue
Monterey, California
Phone 375-5221



CYPRESS WEST INN

Carmel's new-old Spanish Garden
INN

7TH & LINCOLN, CARMEL-BY-THE SEA • CALIFORNIA

POST OFFICE BOX Y

TELEPHONE 624-3871



Viking Sails

"Interiors" — Traditional & Modern

Fifth Avenue bet. Dolores and San Carlos
Carmel-by-the-Sea, California
Kent and Katrina Hunter
P. O. Box 2864 Telephone 624-7029

MARY SARGENT'S



P.O. Box 1081 Phone 624-4337
Carmel-by-the-Sea

Fashions in Leather
PINE INN

WENTWORTH, DAHL & BELDEN

Investment Counsel
Established 1937

San Francisco: 2900 Crocker Plaza
981-6911

Carmel: 6th near Dolores
624-1277



French Salon

DE COIFFURE

YVONNE
Phone 624-5626

Dolores at Ocean
Carmel

CARMEL DRUG STORE

OCEAN AVENUE, CARMEL
Free Delivery Service
624-3819

IN CARMEL-BY-THE-SEA
sweater corner
DOMESTIC & IMPORTED APPAREL
FOR MEN AND WOMEN
House of Famous Handknit Irish Fisherman Sweater
San Carlos at 8th Ave. Phone 624-2146
Post Office Box 5507
ANNETTE AND BUD FUHRMAN

PARSONS of CARMEL



Old Silver - Objects of Art
Antiques - Jewelry
Fine Oriental Objects
Antique Furniture

P. O. Box 724 CARMEL
Phone 624-3116

Lanz
Lanz of California
Phone 624-7472

Ocean Avenue

Carmel

Town House Lodge

San Carlos at 5th
Carmel-by-the-Sea, California
Phone 624-1261



Mission and Fifth
P.O. Box 4737

Phone
624-8597

THE CLAM BOX

Sea Food and Chicken Dinners
Hours 4:30 to 9, closed Monday
Carmel-by-the-Sea
THE MORGENEGGS AND CANELS

Imported Tartans, Knitwear and Tweeds

The Scottish Shop

"Exclusive Imports from Bonnie Scotland"
Phone 624-4035
Ocean Ave. at Mission St. P.O. Box 756
Carmel, California



Lois Renk
Real Estate By The Sea

MISSION NEAR FIFTH • CARMEL, CALIFORNIA
P. O. BIN 5367
Area Code 408
Telephone: 624-1593
Residence: 624-2489

Ashley-Handford TRAVEL AGENCY

Phone 624-8585
5th & San Carlos
Box 5157 Carmel, Calif.

COMPLETE OFFICE OUTFITTERS PALACE STATIONERY

375-2685
464 Alvarado Street
Monterey, California

Nielsen Bros. Market, Inc.

— FINE FOODS —
Dolores Street between 7th and 8th
Telephone 624-6441
Carmel, California 93921

Carmel Music RECORDS - TAPES - STEREO EQUIPMENT

P.O. Box 3698 • Phone 624-9695
Dolores and Sixth
Carmel-by-the-Sea, California 93921

THRIFT FOOD STORE

Complete Food Market
San Carlos bet. Fifth and Sixth
Free Delivery — Phone 624-6434

PHILIP CONIGLIO

POST OFFICE BOX 2481
624-2022



Mediterranean Market

Fine Wines and Liquors
Imported and Domestic Food Delicacies

OCEAN AVENUE and MISSION
CARMEL

390 DEL MONTE SHOPPING CENTER
MONTEREY

PIANOS — Player Pianos — New and Used — Harpsichords

We feature a complete tuning and repair service of Pianos — Player Pianos — Melodeons and Harpsichords

SAGE MUSIC STORE

746 Broadway • Seaside, California 93955 • Telephone 394-5914



Single out clothes for
Ladies and Gentlemen

Derek Rayne, Ltd.

CARMEL

**AILING HOUSE
PEST CONTROL**

Termites Garden Spraying
P.O. Box 2066 — Ph. 624-8211
Carmel
Herb Blanks Gene Scheffer

624-6739

Central Box Office

Mission and Sixth — May Court
Jane B. Dexter P.O. Box 4183
Carmel, Ca. 93921

Fast Free Delivery

Free Ice Cubes

RON'S LIQUORS

Telephone 624-5617
San Carlos between Ocean and 7th
Carmel, California
Bankamericard Master Charge

ZACKIT CORP

OF MONTEREY

Radio and T.V. Parts
HiFi and Amateur Gear
350 Del Monte Avenue — Monterey
Phone: 375-3144

The Tuck Box



Dolores near 7th
Carmel-by-the-Sea

Pies — Cakes
Jams — Jellies
Muffins — Scones

Diamonds - Watches - Gifts - Trophies



KRAMER BROS.

Jewelers

Watch & Jewelry Repairing - Engraving
419 Alvarado St. "Next to State Theatre"
Monterey, Calif. Phone 372-5308



Su Vecino

**GOOD
MEXICAN FOOD**

Cocktail Lounge
6th and Dolores
At Prado De Su Vecino
Open Daily
Phone 624-6932
Carmel-by-the-Sea

**FEDERICO'S
Drive in Shoe Service**

•
DRIVE UP WINDOW
FREE PARKING

•
542 Abrego — Downtown Monterey
372-3663

horizon inn

Junipero and 3rd Carmel
Telephone 624-5327

P.O. Box 1693 • Carmel, California

CARMEL REALTY COMPANY

INCORPORATED

Real Estate Sales — Property Management — Business Opportunities

Established 1913

P.O. Drawer C

Dolores North of 6th

Carmel Rancho Sunshine Center

Coin-operated Dry-cleaning and Laundry
**Professional Cleaning
and Pressing**

Monday through Friday 9:00 to 9:00
Saturday and Sunday 9:00 to 6:00

CARMEL RANCHO SHOPPING CENTER
Telephone 624-6815
Highway 1 and Carmel Valley Road



ALARM CORPORATION

Del Dono Court • 5th and Dolores
Carmel, California
Telephone 624-2012

Penneys
ALWAYS FIRST QUALITY

**DOWNTOWN MONTEREY,
416 to 420 ALVARADO STREET**

The J. C. Penney Company and Associates extend their
sincerest, best wishes for another successful
Bach Festival Season.

henry's

hairstyling

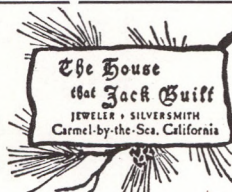
6th
near dolores
dial 624-2616
carmel, california

Best Wishes to the
Bach Festival

DON SANDS

Phone 624-3766

Jeweler • Silversmith
Carmel-by-the-Sea
California



Since 1948

SWEDISH RESTAURANT

Breakfast and Luncheon

Swedish Coffee and Tea Room

Open 8 a.m. to 8 p.m.

Phone 624-3723

Dolores and Seventh, Carmel, Calif.



Phone 624-6958

6th and San Carlos P.O. Box 1155
Carmel-by-the-Sea, California

FRED FOZOUNMAYEH
Managing Owner

COMPLIMENTS

BEATTIE MOTORS

The FORD Block

DOWNTOWN MONTEREY

ORDWAY

Phone
372-8085

PHARMACY

J. S. Abbanat • J. J. Valenti

398 Alvarado St., Monterey, California

La Fonda
Motel

and

COCKTAIL LOUNGE

Fremont & Abrego
Monterey, Calif.

Area Code 408
372-7551



United California Bank

Seven
Convenient
Offices
Serving the
Monterey Peninsula

Carmel
Carmel Rancho
Marina
Monterey
New Monterey
Pacific Grove
Seaside

The banker that does
a little **more** for you

HONDA OF MONTEREY

INTRODUCING THE HONDA
N600 SEDAN

THE NEW LITTLE CAR IN TOWN

915 Del Monte Monterey, California
Phone 373-3636

PATISSERIE BOISSIERE

THE REAL FRENCH PASTRY
TEA ROOM AND LUNCHES

Mission between Ocean and 7th
Carmel 624-5008

5th & San Carlos Carmel
Simpson's



Where every occasion is special
... because Simpson's is special

Luncheon Dinner Cocktails

ENOS FOURATT

REALTOR — INSURANCE
Carmel, California

Ocean Ave. and Dolores P.O. Box K
Phones: Bus. 624-4479, Res. 624-6582

GRAHAM BUICK - OPEL CO.

QUALITY CARS
QUALITY SERVICE

Munras and Webster
Monterey, California

Phone 373-4471

UNITED AUTO SWEET SERVICE CO.

AUTOMOTIVE PARTS
435 Washington Street
Monterey, California

Principal Motors, Inc.

English Ford-Mercury-Lincoln Continental

230 Calle Principal
Monterey, California
Phone 372-7578

Goldsmith's



CRESCENT JEWELERS

472 Alvarado Street
Monterey, California
372-5385

CARMEL 66 PHILLIPS PETROLEUM

PAUL PILOTTE
Station Owner

Sixth and San Carlos
Phone 624-9423 Carmel

GOOD FOOD
AND FUN

MISSION RANCH

South End of Dolores

Phone 624-3824

Compliments of
BANK OF AMERICA

for the Business of Living

Carmel Branch

Ocean Avenue and Mission

LA PLAYA
HOTEL

Carmel's largest year-round resort

Beautiful Terrace Dining Room overlooking the Pacific Ocean. Breakfast, luncheon and dinner daily. Cocktail Lounge from noon to midnight.

Minutes from the Ocean
Carmel-by-the-Sea
Phone 624-6476



13th ANNUAL
MONTEREY PENINSULA

**Show
and
Sale**

July 17, 18 (12 to 9) and 19 (12 to 5)

Exposition Building
Monterey County Fairgrounds

Country Kitchen Snack Bar

St. Mary's By-the-Sea Episcopal Church, Sponsor
Daily Donation \$1.50

DIAL



LUNDBORG
624-1222
Dolores and 6th Sts., Carmel
IRVING LUNDBORG & CO.

Division of
Clark, Dodge & Co.
Incorporated
Established 1845
New York

Members — New York Stock Exchange
Pacific Coast Stock Exchange
American Stock Exchange
Midwest Stock Exchange

CARMEL OFFICE
Ocean Avenue and Dolores Street
Phone: 624-1211

CALIFORNIA
AMERICAN
WATER
CO.

**CROCKER
CITIZENS
NATIONAL
BANK**

Our 100th year
1870-1970

CARMEL OFFICE
Ocean Avenue at Dolores
Phone: 624-1211

More than 275 offices statewide
Member Federal Deposit Insurance Corporation



VIENNESE PASTRY & COFFEE SHOP

MONTEREY, CALIFORNIA

469 ALVARADO 375-4789



THINK FIRST
it pays to
save where
savings pay
MORE!

ZANTMAN



CARMEL

Art Galleries Ltd.



MICHEL DE GALLARD
BUFFET, JANSEM,
GUY CAMBIER, SAVY
RICHARD ROBERTSON
BENNETT BRADBURY
DOROTHY CUTTER
GERALD STINSKI
GUNNAR ANDERSON

ROBERT CLARK
ROBERT RISHELL
EUGENE BAKER
JACQUES VOYET
and others

COMPLIMENTS OF

DALE LEIDIG'S AUTOMOTIVE REPAIR

Phone 624-7027 • 624-2412
N.E. Cor. 7th and San Carlos
Carmel, California



WELCOME TO

Em Le's

Fountain • Breakfast • Lunch

FRANK BALLANTYNE
PROPRIETOR

Carmel-by-the-Sea

Carmel Vintage Shoppe

WINES and SPIRITS

NELSON FOREMAN
OWNER

DOLORES BETWEEN OCEAN & 7th
CARMEL, CALIFORNIA 93921
TELEPHONE 624-3895

QUAIL LODGE

AT
Carmel Valley Golf and Country Club



*The finest golf resort on
the Monterey Peninsula*

Write for COLOR BROCHURE

8205-S Valley Greens Dr.,
Carmel, CA 93921 (408) 624-1581



Telephone 624-4392

The Green Lantern

ROOMS AND KITCHEN UNITS

7th and Casanova Streets
P.O. Box 1114 • Carmel-by-the-Sea

— COMPLIMENTS —

LLOYD WOMBLE'S PHARMACY

CARMEL-BY-THE-SEA
CALIFORNIA

Carminati



OLDSMOBILE-GMC, INC.

EARL M. CARMINATI
PRESIDENT

Washington & Franklin • Monterey
Telephone (408) 375-5181

CARMEL MUSIC SOCIETY

SEASON TICKETS
\$18.00 — \$15.00 — \$12.50

Order Your Ticket Now!
Phone 624-2085

P. O. Box 1144, Carmel, Calif. 93921

COMING ARTISTS - 44th SEASON - 1970-1971

1. **Alicia De Larrocha**, Spain's foremost Pianist Thursday, October 22, 1970
2. **Mary Costa**, noted Metropolitan Star, Wednesday, November 11, 1970
3. **Martha Graham Dance Company**, World Famous Tuesday, December 1, 1970
4. **Itzhak Perlman**, leading Israeli Violinist Thursday, February 18, 1971
5. **The Hamburg Chamber Orchestra** Thursday, March 25, 1971
6. **Annual Meeting Concert** Friday May 21, 1971 will be announced later





CARMEL BOARD of REALTORS

MULTIPLE LISTING SERVICE

Our members are proud . . .
to be part of the
Cultural Community of Carmel



P. O. BOX 3777
CARMEL-BY-THE-SEA
CALIFORNIA

